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BRITISH PAINTERS

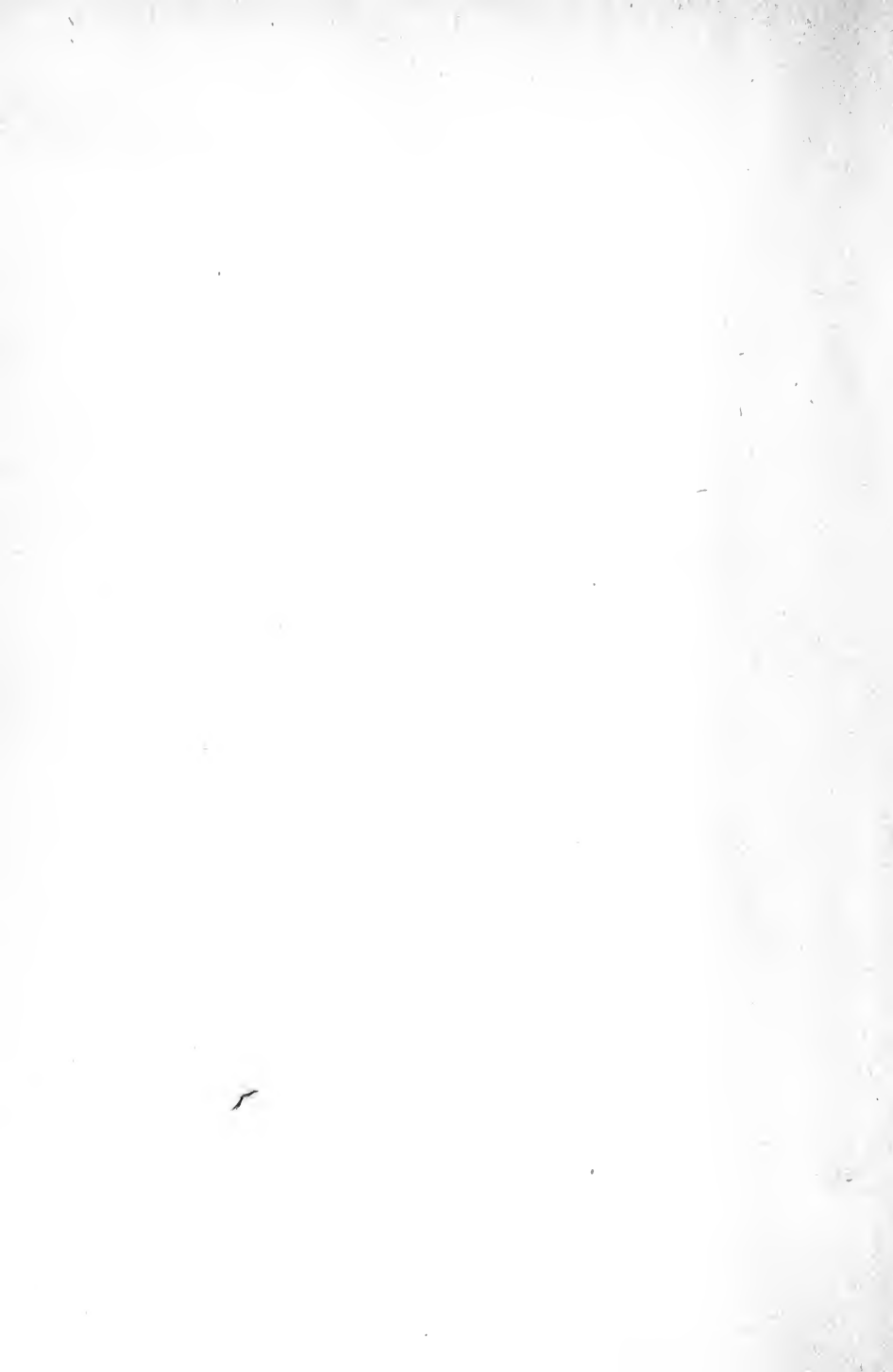


PLATE I—*Frontispiece*

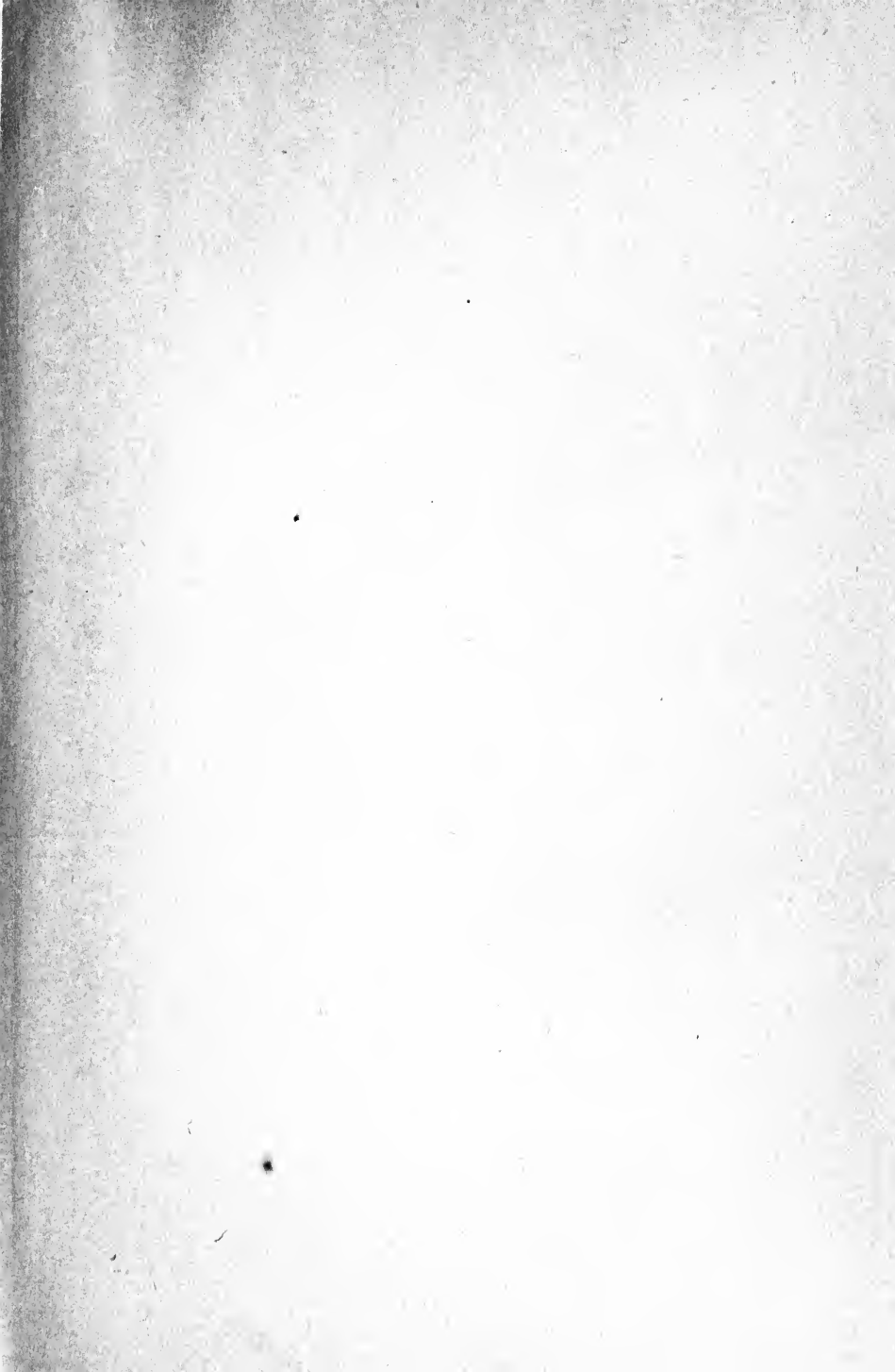
“THE CORNFIELD”

BY JOHN CONSTABLE, R.A.

This is Constable's chief masterpiece, and the most completely typical landscape in oils of the British School. Hence it may be regarded as the principal background of “the Pageant of the Painters of Britain.” It contains all the delightful elements which characterise British scenery: clouded sunny sky, rich rolling meadow-lands, fruitful fields, noble free-growing trees, agrestial pursuits and animals and human beings. There is nothing foreign about the composition. The patriotic painter thus spoke of “The Cornfield”:—“It is not neglected in any part; the trees are more than usually studied and well defined, as well as the stems, they are shaken by a pleasant and healthful breeze at noon.” The actual scene is in the lane leading from East Bergholt (Constable's birthplace) to the pathway, across the meadows, to Dedham—the church-tower rises in the distance. Unhappily, since the picture was painted, all the trees have been cut down, and much of the sweet picturesqueness destroyed.

“The Cornfield” was painted in 1826, and presented to the National Gallery, Trafalgar Square, by a number of admirers of Constable, in 1837.







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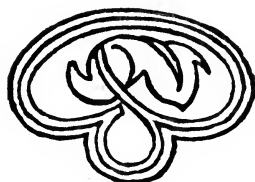
BRITISH PAINTERS

THEIR STORY AND THEIR ART

BY

^{ohn}
J. EDGCUMBE STALEY

AUTHOR OF
"WATTEAU AND HIS SCHOOL"
ETC.



WITH TWENTY-FOUR EXAMPLES IN COLOUR
OF THEIR WORK

LONDON: T. C. & E. C. JACK
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PREFACE

“BRITISH PAINTERS: Their Story and their Art” is a presentation, in popular form, of the Story of British Painting—a well-worn but never wearying Story, which for ever offers fresh charms to young and old, and stirs in British hearts feelings of patriotism and delight.

In a work of the size of this volume it is impossible to do more than lightly sketch the more salient features of the glorious panorama of seven hundred years. My purpose, in this compilation, is threefold. First—to bring into stronger light the painting glories of the earlier artists of Britain: many people are unfamiliar with the lives and work of the precursors of Hogarth. Secondly—to treat especially of the persons and art of painters whose works are exhibited in our Public Galleries: pictures in private holding are often inaccessible to the generality of people, and besides, they are constantly changing locality—this is true of the Royal Collections. Thirdly—to vindicate the claim of Britain to be regarded as an ancient,

BRITISH PAINTERS

consistent, and renowned Home of the Fine Arts ; and to correct the strange insular habit of self-depreciation, by showing that the British are supreme as a tasteful and artistic people.

In dealing with the Painters of the Victorian Era it has only been possible, in these few pages, to dwell briefly on the more characteristic Masters ; and simply to name many other artists, who claim particular notice. With respect to the National Gallery of British Art at Millbank—commonly called the “ Tate Gallery ”—I have eschewed this designation, as being insufficient and misleading. The Gallery has assumed vast proportions, and contains,—besides, the munificent gift of pictures by Sir Henry Tate,—the famous “ Vernon Collection,” the great “ Turner Collection,” the notable “ Watts Collection,” and many other pictures contributed by private benefactors. It is also the Treasure House of the magnificent “ Chantrey Bequest,” which is applied to the yearly purchase of pictures and sculpture by new and rising British artists.

I have had ample opportunities in all the principal Collections,—both Public and Private,—for the personal study and appreciation of the pictures I have described ; and I have written much, and

PREFACE

lectured, upon the different sections of my subject. In this work I have used my pen like a brush, to mix the colours of British Painting upon the palette of British History, so that my composition makes its appeal to the British Public in simple chronological order.

The coloured illustrations speak for themselves : they are fully representative of British oil-painting in the “Golden Age of British Painting” and of the “Victorian Era”—the two last periods in my “Pageant of the Painters of Britain.”

JOHN EDGCUMBE STALEY

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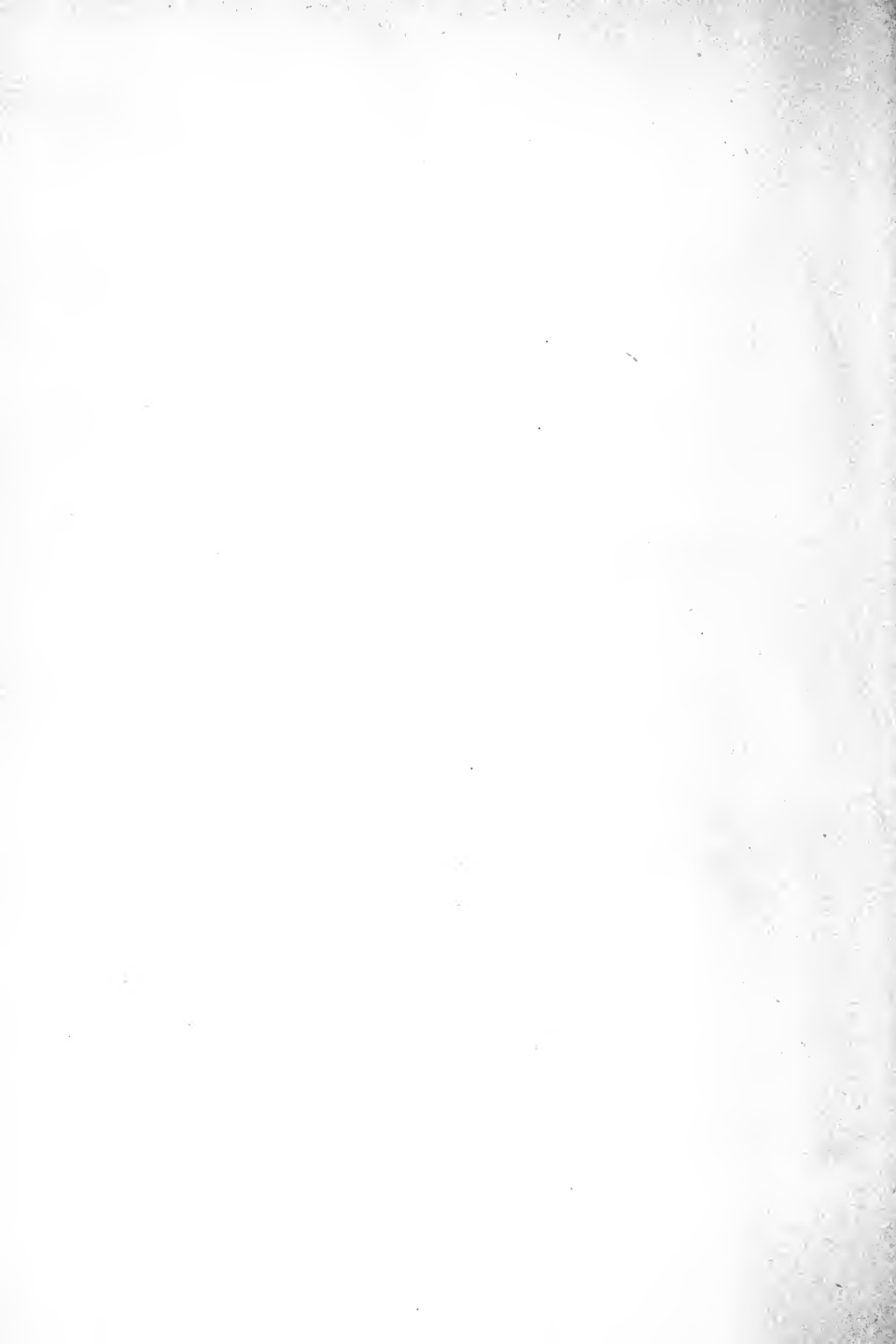
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BRITISH PAINTERS

CHAPTER I

THE PAINTERS OF WESTMINSTER

1216-1485

I

RAISING gently, and with due reverence for the sleeping past, the sumptuously brocaded drop-curtain of the Renascence Theatre of the Fine Arts we behold, revealed to our enraptured gaze, sublime pageants of the Architects, Sculptors, Painters, and the Craftsmen of a millennium. Among all those glorious moving specatcles not one is more splendid or inspiring than the "Pageant of the Painters of Britain." The first scene in this vast panorama exhibits a magnificent and venerable edifice—a cathedral—"The most perfect building in conception and construction anywhere to be found in the wide range of Gothic architecture."

The Painters
of West-
minster

This stately fane rises upon the marshy bank of Britain's most famous river. It has been in building many and many a year, and its walls, vaults, and pavement, its columned arches, windows

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The Painters
of West-
minster

and ceilings, and its roof-tree, buttresses, and pinnacles tell the thrilling story of Britain and the British more spectacularly than any other record of the past. It is the shrine of Britain's Royal Patron Saint—King Edward the Confessor—the noble Abbey Church of the Blessed Virgin and Saint Peter of Westminster.

At the head of the Pageant rides proudly yet reverently the most intellectual and the most erudite of all the Saxon-Norman rulers of the land—Henry III., Plantagenet—liberal and magnificent. His natural talents and artistic instincts have been well fostered by education at the Court of France; he is young, pious and enthusiastic. He has just assumed the Royal Throne of England, whence craven-hearted John Lackland had by Papal Edict been driven—a fit and competent Sovereign of a newly enfranchised and united people: “English” they call themselves, and they speak the new English tongue. Freedom has come to them through the great Charter of Runnymede, and they are already reaching out to fresh ideals in circumstance and government. A new era has dawned for Britain!

The resplendent Abbey, that we look upon, was the work of a genius—a British architect, be it said—whose name, alas, Fame has not recorded; the idea of the building, however, was exclusively the King's. In 1248 Henry commanded the

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remains of the Confessor's church—with its quaint blend of British-Saxon-Norman architecture—to be removed, the swampy ground reclaimed, and firm foundations well and truly laid. The choir, the transepts, and the Chapter-house were erected between the years 1245-1269. Henry personally chose and reviewed the timber for roof and panelling, and the stone and cement for walls and pavement. In 1252 he commissioned paintings and mosaics for the enrichment of the Shrine of St Edward; the former were scenes from the life and death of the Confessor—with pictures of the good works of his other patron saint, St Eustace, upon the lower storey.

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of West-
minster

Christmas 1269 saw the work completed. Upon the following festival of St Edward the King, with his brother Richard, Earl of Cornwall, titular Emperor of Germany, and six of the highest nobles of the land, Simon de Montfort—created first Earl of Leicester—at their head, bore, with reverent pomp, shoulder high, the newly emblazoned Royal casket with its hallowed relics inside, and placed it within the Holy Shrine.

The goodly "Westminster Pageant" moves on. The Royal leader has for supporters renowned Masters of the Arts and Crafts, from other lands, with British Masters from many a monastery and workshop. Stories of the magnificent edifice rising on Thames shore, in sea-girt Britain, became

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current in the middle of the thirteenth century, in every European School of Art. Craftsmen and artists left home and everything to enrol themselves citizens of London, and share the inspiring enterprise. The natives of the land certainly were mostly rude and unskilful, and lacked the culture and the taste of the more æsthetic East and South. The times were favourable—periods of peace had caused law to be firmly established, learning was fostered, trade prospered, and the people were content.

The kingly cortège advances within the Abbey precincts and passes under the great scaffolding—now to be removed. Henry dismounts, and is honourably received, within the Chapter-house by the mitred Abbot, Master Richarde de Crokesle and his Chapter. He surveys the completion of the building, and, after scrutinizing the chiselled stone-work of the exterior, passes within the sacred edifice. There we may, in imagination, picture him in conference with the “Masters of Westminster”—receiving their reports, discussing details, and giving instructions for further progress.

Among those who surround his Highness is one whom Henry addresses as “Our Beloved Painter”—Master William of Winchester—the King’s birth-place. In 1240 he built and painted St Swithin’s church, in that ancient capital of the Kingdom, and, in 1251, decorated the choir-stalls of the

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Royal Chapel at Windsor, with panels of scriptural kings and holy apostles. By Master William's side are Master Thomas of Chertsey, who, in 1241, carved and painted in the choir of Windsor, and Master Nigel, from Winchester, where he had been building and adorning the new Castle—a devout follower, in art and craft, of the great St Dunstan. With them are Master Peter of Bispham and Master Henry—artists in gold and painted diaper.

Three foreign-born Masters, but now all citizens of London, stand respectfully hard by. First is Master John of St Omer, the maker, in 1249, of the great Lectern in the Chapter-house, whom the King later commanded to decorate the newly restored Westminster Hall. Master Peter of Spain stands next, Sacrist of the Abbey, who has just received the robe of King's Painter, and who painted the altar in the Lady Chapel with the Holy Virgin and supporting Saints, and, in 1260, a portrait of his Highness for which the "Roll of Records" states he was paid £20—alas, it has perished. The third in order is Master William of Florence, who is responsible for the stained glass in the windows: he has been engaged at the Royal Castle of Guildford doing like work.

The most distinguished of all the Westminster Masters—Master Walter of Durham—stands at King Henry's right hand. He has been painting in the "Great Chamber" of the Royal Palace—

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minster

later called the "Painted Chamber"—panels for the walls of notable events: (1) "The Battle of the Maccabees"; (2) "The Seven Holy Brethren"; (3) "St John the Divine in Extacy"; and (4) "The Canonization of St Edward the Confessor." These compositions were spoken of with unstinted admiration in 1322 by two Irish Franciscan monk-artists—Simon the Writer and Hugh the Illuminator. The superb and unique gradine of the High Altar of the Abbey,—now preserved in the Jerusalem Chamber,—was Master Walter's handiwork. It was a glory of exquisite miniatures within gilt-gesso mounts, displaying "Christ in Majesty with St Mary and St John," in the centre, and certain miracles of Christ on either hand. The pictures are linked together by lavish decorations in glass intaglio and gold enrichment.

The panels in the Chapter-house were painted between the years 1250–1260 with scenes from the Apocalypse; over the doorway was a "Mother and Child." These were probably the work of another painter of Westminster, attending, in the Pageant, upon the King—Master Hugh of St Albans, King's Painter. He also painted the fine sequence of "Heads of Kings and Saints." His work is interesting as showing Tuscan influence. The windows of the Chapter-house were filled, in 1258–1268, with stained glass, made at Westminster under the direction of Master William

PLATE II

“THE AMBASSADORS”

BY HANS HOLBEIN THE YOUNGER

One of Holbein's best known and most brilliant oil-paintings. The Ambassadors represented are: Chevalier Jean de Dinteville, on the left, French Ambassador to the Court of Henry VIII., and, on the right, Monseigneur Georges de Selve, Bishop of Arras, Chancellor and Latinist—the former carries his ambassadorial baton, the latter the keys of the embassy archives. The richness of the costumes and manifold accessories is splendidly rendered, whilst the dignity and ease of pose of the two diplomatists are admirable.

“The Ambassadors” was painted in 1533, and is in the National Gallery, Trafalgar Square, London.





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of Florence ; his vitreous subjects being taken from the writings of the Biblical prophets.

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In the Chapel of St Faith the Altar-piece was painted in 1260-1265, with a Benedictine monk, kneeling before St Mary and the Child-Christ. Here, too, is still preserved one of the earliest painted walls in Britain ; it has a representation of the fair Saint within a sculptured niche. She is habited in a rose-purple gown, lined with ermine, and holds a Bible and a gridiron—the instrument of her martyrdom. Beneath are small tablets, bearing in rich colours Christ's Crucifixion, Resurrection, and Ascension. These were done in tempera with Master William of Winchester's painting mixture—eggs, wine, oil, and bees' wax. It is difficult to name the painter—maybe he was Master Thomas of Chertsey, whose work at Windsor was similar in character.

This brief list of "Masters" is sufficient to suggest the existence of a numerous body of assistants and pupils—working within the venerable Abbey Church. Hundreds of reverent and enthusiastic followers of the artist-evangelist, St Luke, doubtless, toiled and slept, and prayed and played in and about these sacred precincts. What they looked like we may gather from a remarkable spandril wall-painting in Pickering Parish Church in Yorkshire—"The Martyrdom of St Edmund the King." The Saint is tied to a tree, like another

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St Sebastian, and archers shoot their arrows into his naked body. They are dressed in linsey-woolsey jerkins and hose, and wear upon their heads woollen-woven caps. They are tall and spare in stature, and beardless.

Before the year 1290 much painting had been done within the Abbey. The "Masters" laid rich impasto upon panels of native wood, which formed portions of carved screens, altar-fronts, choir-stalls, and tomb-canopies. Subject-painted wooden panels were affixed to walls and columns; dados and plinths were diapered in gold and vermillion, blue and silver, "in large," after the manner of the coloured backgrounds of the miniatures in the illuminated "Office" books. The ceiling, by the King's direction, was painted in cerulean blue picked out with bars of gold and spangled with silver stars. Over the doorway to the cloisters was a large picture of the "Crucifixion," most tenderly painted, with pathetic and expressive figures of St Mary and St John the Divine. Traces of this beautiful composition still remain.

The work was remarkable for breadth of treatment, animation of composition, freedom of elaboration, and distinction of finish. Moreover, these early "Masters" gave a distinct sense of atmosphere, a fine rendering of perspective, and a vitality of expression which surpassed everything of

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the kind in the technique of the early Tuscan, Sienese, and Umbrian painters. They had no other rivals, for painting had not yet come to France or Flanders. The Painters
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The Royal Tombs were repaired. Recumbent figures of the departed great ones, wonderfully sculptured, life-like, and painted with studied care for feature and costume, were disposed upon ornamental altar-slabs, bedight with mosaics in gold and colour. Over them were erected carved wooden testers, or canopies, rich in gilt and colours and painted with religious subjects. The screens,—whether metal or wood,—were elaborately decorated with conventional patterns, like Missal borders, of birds, butterflies, beasts, fruit, flowers, and grotesques, and overlaid with gold. Pendant from scone and rafter were magnificent silken banners of Estate emblazoned with heraldic devices. Westminster Abbey and the other cathedrals of Britain in the thirteenth and fourteenth centuries presented painted and sculptured glories which had no match in all Europe.

The pious King lived on to a green old age—his reign a record span of six and fifty years. “The King of the simple life and chaste,”—as Dante Alighieri lauds him in the Seventh Canto of his “Purgatorio,”—“sitting alone, through his loins begets a still greater son.” Giorgio Vasari, in the sixth book of his “Vite,” speaks of King

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Henry III. as "A chaste man and of good faith, but with little martial courage. From him was born good King Edward, who reigns in our times, and who has done great things." Henry died, and was buried with his Queen, in the Abbey he had built and loved. Their effigies, upon the splendid tomb, rich with inlay of mosaic—designed by the King himself—of purest well-beaten metal, heavily gilt, are remarkable for mastery of design and artistic workmanship. They are the chief work of that eminent Master of metal, stone, and wood, William Torel of Westminster.

King Henry's influence, in all that concerned religion and art in Britain, was paramount. All over the country, in town-lot and monastery-confine, churches, guild-halls, and chantries sprang up richly decorated within with sacred pictures. Religious houses were repaired and readorned sumptuously, and castles and mansions of the noble and wealthy, in their spacious chambers, reflected the painted glories of Westminster and Windsor. Walls were painted in distemper; one has but to scratch lightly the plaster surface to lay bare coloured mysteries underneath. The earliest work was in monochrome, somewhat rough and bold, but the painters of Britain soon learned how to render their brush-work with refinement and high finish. The church of Chaldon has a fearfully realistic "Hades" of

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the year 1198. Master William of Florence, and the other artists of wall and window, covered St Mary's, Guildford, with "Tortures" and "Rewards"—picturesquely treated. "Doom" compositions were generally applied above the chancel-arch—the most notable example is at Wenhamston, in Suffolk. Painted screens were everywhere decorated most delicately after the style of the illuminated borders of the Missals and Books of the Hours.

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Each cathedral and monastery became a strenuous School of the Arts and the Crafts—where master vied with master, student with student in clever and enthusiastic wielding of tool, brush and chisel. Tapestry and vestment-makers, embroiderers and lace-workers, goldsmiths and enamellers, glass-makers and pavement-layers, wood-carvers and leather-stampers, and many another artistic craftsman and craftswoman strove for distinction with painters on vellum, panel, wall, and ceiling. In all these activities British workers more than held their own; but the *crépuscule* of the thirteenth century drew on, and the drop-curtain of the Westminster "Pageant of the Painters of Britain" was lowered for the solemn obsequies of the good King.

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II

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The second tableau in the "Pageant of the Painters of Britain" has, for background, a very different scene from that of the stately Abbey of Westminster and its peaceful precincts. The period covered is rather more than one hundred years, and our eyes are held by camps and fighting men, and the appurtenances of war. Nevertheless, under four discriminating Sovereigns—Edward I., II., III., and Richard II.—we behold the "Masters of Westminster" in the foreground engaged in their artistic pursuits. Within this century a transformation was effected in the lives and surroundings of the people of Britain. Cleanliness was linked more closely with godliness, and men of mean estate began to acquire something of the culture and the taste set before them in the cathedrals and monasteries, and in the mansions and parish churches of the land. Homesteads and workshops were generally brightened up, garments of men and women were of finer stuff and better made, domestic appointments were more various and more tasteful, and manners and customs became more refined and beneficent.

Sacred edifices, the common-rooms of monasteries and spacious guild-halls became museums of art-treasures and galleries of pictures. The painter's art was everywhere conspicuous, and

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it was well-mated with the craft of the smith. The Painters of Westminster
The early years of the fourteenth century saw the zenith of the workers in copper and iron. Grilles, window and door-mounts, and hersees,—such as that rare example over Queen Eleanor's tomb in Westminster Abbey,—were produced, remarkable for graceful design, artistic craftsmanship, and elaborate finish. The smith's æsthetic ideals were realized by spontaneous expression in terms of metal and pigment. Almost all the splendid metal work was emblazoned with dainty designs in colour and gold. The fame of British artists and artificers was spread abroad: they travelled here and there, being welcomed cordially and honoured in every Court. In foreign schools they taught appreciative pupils the principles and technique of their art and science, with infinite credit to themselves and to their bounteous Mother-land.

The completion of the historic Tower of London, in 1276, was the first grand architectural achievement of the reign of Edward I. In the same year he commissioned Master Stephen, of Windsor, King's Painter, and his assistants to redecorate Westminster Hall. Master Walter of Durham, who still enjoyed the Royal patronage, was employed, in 1292, in painting, not only the great tester of the Queen's tomb in the Abbey, but also a very interesting portrait of the King himself

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upon the second storey of the tomb—traces of which may still be seen. Edward is represented in the full mail of a warrior. His well-knit figure has a surcoat of green and white, crossed with a scarlet band or sash. He is kneeling in front of an altar, where upon is enshrined the Virgin Mother with her Child. Behind the King is a group of patron Saints. The skilful composition and the excellent drawing of the figures proclaim this to be a fine example of the painter's art.

Another famous Westminster painter was Master John Wodecraft, who, in 1279,—with the co-operation of Abbott de Northwode, of Bury St Edmund's and the painting monks of his Abbey,—took in hand the stupendous enterprise of decorating, in gold and pigment, the ceiling of Westminster Abbey. The vault of blue, with spangled silver stars, of Henry III. was replaced by elaborately painted Biblical scenes, within gilt-gesso borders. The subjects so treated led up to a superb rendering of a "Christ in Majesty" over the chancel-arch.

One of the most beautiful works commissioned by King Edward I. was the painting and gilding of the Sedilia—the four seats of the sacred Minsters of the Mass—on the south side of the High Altar in the Abbey. Four kingly figures, each more than eight feet high, were painted upon panels backed by intricate gold diaper-work and fitted into the sculptured recesses at the back of the

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seats. The kingly representatives were—Sebert, ^{The Painters} King of the East Saxons and Founder of the ^{of West-} Monastery of St Peter of Westminster, who died ^{minster} in 616; St Edward the Confessor, Henry III., and Edward I. The painters employed were Master Thomas of Westminster,—son of the famous Master Walter,—and Master Richarde de Stockwele,—one of Master Walter's leading pupils, who, in 1292-1295, was busy painting in the Chapter-house and Cloisters. The "Kings" are majestically treated with alert figures and expressive faces—remains of the designs and colouring may still be seen. The most remarkable trophy of Edward's successful warlike expeditions is in Westminster Abbey—the "Stone of Scone"—placed by him under the redecorated wooden Coronation chair in 1296.

A "Roll of Charges" of the year 1292 exists, which relates that Master Walter, for painting in the Great Chamber—the "Painted Chamber"—received twelve pence a day, whilst "Masters Thomas de Westminster, Alexander de Windsor, Richarde de Bridiz(?), and Richarde de Stockwele," were paid no more than sixpence a day each—"all being true lieges of the King and pastmasters of their craft." This is probably the earliest record of salaries paid to painters in Britain.

Whilst Edward II. was a man of indolent habits, light and frivolous, the companion of men of base

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The Painters of Westminster origin and tastes, the first and third Edwards were men of sterner make. Legislative enactments and warlike enterprises almost exclusively engaged their attention, and they had comparatively little time for the encouragement of the Arts and Crafts. The reign of Edward II. was short—barely twenty years. The only names of Westminster painters, preserved under him, are Master Adam, 1312-1315, and Master John Albon, 1326-1327—both Painters to the King. The latter emblazoned a “Book of Heraldry” for his Highness, but he was mostly in favour for his amusing capers:—“He was a merrie man and daunced before the King, and made him greatly laughe,”—so testifies an ancient chronicler.

The halcyon days of Henry III. were past and gone, and the inventive faculties and energies of artists and craftsmen were directed and applied to the destructive services of war. However, Edward III., in 1328,—the first year of his reign,—gathered round him a number of well-known painting-masters—Roberte le Davey, Henry de Denecoumbe, William de Porkle, and Richarde de Stockwele—who had worked so well for Edward I. Ten years later the King granted a charter, which incorporated the first painting Guild in Britain—with Richarde de Stockwele as Master. The purpose in the Royal mind was the restoration of St Stephen’s Chapel, by the Abbey,—destroyed by

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fire in 1296,—as a thank-offering for his victories in France. It was built in two storeys; the upper one was “Ceiled with carved cedar, painted in the fairest colours, and purfled with gilt-gesso prints”—mouldings as we should call them now. The windows were filled with stained glass between the years 1350-1354. The principal artists engaged were John de Chestre, John de Attilard(?), and John de Lichefield. The subjects chosen were the Biblical stories of “Jonah,” “Daniel,” “Jeremiah,” “Job,” “Tobit,” “Judith,” “Susanna” and “Bel and the Dragon.” In the lunettes were miniature-like pictures of the miracles of the New Testament. The figures were naturally drawn and the draperies were gorgeously coloured. The ornamental foliage was closely imitative of plant-life, and the transparency was brilliant—through the intermixture of delicate diapered backgrounds in crystal light. These windows, and the stained glass generally of the Edwardian period, were remarkable for the richness of their colours—ruby, royal-blue, and golden-gloss, with, later, cold emerald and lemon-tint.

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The walls of the Chapel carried panels, framed in gilt-gesso, with painted martial scenes, laudatory of the King's prowess. These were interspersed by one hundred figures of winged Angels, haloed Saints, mailed Knights, comely pages, and beauteous flower-maidens, sculptured in stone and

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The Painters of Westminster most beautifully tinted with pigments and gold.

Between the windows, in architectural niches, were statues of the twelve Apostles, each six feet high, wearing coloured draperies. Alas, traces of this most magnificent scheme of decoration are rare: at the British Museum are fragments, illustrative of the life of Job and the history of Tobit.

The dark marble pavement was inlaid with discs of gold mosaic, and encaustic tiles—the latter were moulded with dents at the back to serve for ease in sub-division—a special feature in this class of British craftsmanship. These tiles were remarkable for freedom of design, latitude of subject, and splendour of colour. Several Italian artists and craftsmen came to England by the King's special invitation from Florence—where he had great financial interests to aid his war expenses—to assist the native workers. Lovers of art and students recalled the glorious times of the Royal builder-artist, Henry III. At Windsor King Edward had a School of painters under John, Canon of St Catherines-by-the-Tower and William Burdon—King's Painter. "Tables of Images" for the reredos of the Royal Chapel, and a "Grete Tablet" or front for the High Altar were painted between 1356-1366. These elaborate works were the finest examples of British Art of the century—at least comparable, and perhaps superior, to anything of the same date in Italy.

THEIR STORY AND THEIR ART

Edward III. died in 1377—stricken to the heart, it was said, by the premature death of the heroic Prince of Wales, the noble “Black Prince”: his successor was his eldest grandson, who mounted the throne as Richard II. No more pathetic figure was ever crowned in Westminster Abbey than this tender lad of eleven years old—watched, threatened, and insulted in turn. Wat Tyler’s rising gave the Royal youth, however, the chance of displaying the grit that was in his blood. With splendid courage he rode out, when the arch-rebel fell to the Lord Mayor’s dagger, and challenged the rioters to accept him as their leader and the champion of their rights. This, and other risings, and countless Court squabbles, were not the only obstacles to peace and prosperity in Richard’s brief reign. He had to cope with the religious fanaticism of the Wycliffites, and with internecine struggles in Ireland.

Handsome in person, cultured in mind, fond of pomp and circumstance, and devoted to sport and pleasure, the youthful Sovereign made an auspicious marriage. He and Anne of Bohemia were both blessed with artistic instincts, and sought opportunities for the exercise of art patronage. Their brilliant Court was thronged with Masters and pupils of the old regime, and many others flocked to Westminster to pay homage and seek commissions—among them Chaucer and Froissart. The

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“Chronicles” of the latter were illuminated with many beautiful little pictures—scenes in the life of Richard II.

The new King's first work at Westminster was the rebuilding of Rufus's Great Hall of 1097. His counsel it was that made the unique span of the roof possible. Then Richard turned his attention to the Abbey, and his earliest enterprise there was the fitting of the nave windows with stained glass in pictured stories. He founded a school and workshops for designers and workers in glass, and personally superintended their labours. The present old windows are, alas! made up of patchwork—bits of the King's glass, gathered and preserved after the mad iconoclasm of Puritans and Roundheads.

The reign of Richard II. is especially interesting in the range of portraiture, and, in particular, in portraits of the Sovereign. Quite the most remarkable emblem in the Ricardian regalia is that superb portrait of the King, which hangs to-day in the Abbey over the tomb of Queen Anne of Cleves. It is universally regarded as the very finest piece of portraiture of the fourteenth century in existence. It was painted for the Choir of the Abbey in 1396—in tempera, upon panels of hard wood, which were evenly joined to a heavy block of oak—when the King was just thirty years of age, and whilst he still retained his hold upon

PLATE III

“CHARLES I”

BY SIR ANTHONY VAN DYCK

This portrait is one of the most striking of the many painted by Van Dyck of his Royal patron. His Majesty holds himself with the high dignity of rare Royal ancestry—a king all over, and an artist too, who knew as much, as the painter, of pose and technique. Never was artist more fortunate in his models than Van Dyck, but his suite of British portraits excel his Flemish and Genoese subjects for distinction and finish. The background may well be a “bit” of the country around Eltham, where Van Dyck usually spent the summer, and where the King not infrequently visited him and Lady Van Dyck.

“Charles I” was painted in 1633 (?) and is in the Louvre, Paris.



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the helm of State. The face is youthful and beardless, with long hair dressed in the Italian "Zazara" style. He is seated upon a gilded Gothic wooden throne; he wears his crown and his purple robe of State, and bears in his hands the two sceptres and the orb; the pose is easy, the drawing excellent, and the impasto rich. At the back of the throne is a gold and vermilion dado in diaper and gesso. That it is a direct painting is evident, for a certain melancholy of expression makes it an emphatic likeness.

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As to who was the painter is a moot point. It may have been painted by any one of the three following foreign artists, who were citizens of London, and working for the King. Hans Herbrecht of Cologne, who was employed by the Abbot and Chapter of St Paul's Cathedral in painting panels and "tables" for the High Altar. These he finished in 1397. They represented "Christ in Glory attended by St Peter and St Paul," "The Coronation of St Mary," and "The Martyrdom of St Paul." André Beauneveu of Beauvais, working in the Royal Chapel at Windsor was an accomplished pigment-master, and was well known as a portraitist in miniature. Philippe de Marzières of Paris, in 1396, presented a Memorial from the painting faculty to King Richard asking for the Royal patronage. This manuscript was very elaborately illuminated, and contained, by way

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The Painters of Westminster of frontispiece, a beautifully painted portrait of his Highness in miniature—which, in a way, resembles the great portrait in the Choir of Westminster.

Another name, however, has been handed down as the actual painter of the portrait. In the "Issue Roll"—Richard II., 19, 1392—is an entry which runs as follows: "To Master Peter, Sacrist of the Church of the Blessed Virgin and St Peter of Westminster, £20, for covering the tomb of Anne, late Queen; and also for painting a picture of a certain image, portrayed in the similitude of a King in the Choir of the Church." This seems to settle the question of the authenticity of the portrait of King Richard II. To strengthen this attribution there is the undoubted portrait of his Highness by Master Peter, at Wilton House, painted in 1387. This small composition was apparently painted upon the sinister wing of a diptych or triptych: it represents the King kneeling, facing right, as though worshipping "A Majesty" or a "Mother and Child"; he is supported by three saints—St John Baptist, St Edward the Confessor, and St Edmund the King. The drawing and colouring are very beautiful, and after the delicate manner of Missal painting, whilst the atmosphere and animation are exactly similar in treatment to the work of the great portrait. At the National Portrait Gallery is a

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fragment of a third portrait of King Richard, removed from St Stephen's Chapel at Westminster. The Painters of Westminster It represents features and workmanship which connect it with the two foregoing portraits.

There is in all these likenesses—for such they truly are—something in tone and directness quite unlike anything of the period emanating from continental sources. Dramatic action and energy of treatment, with perfect simplicity, and absence of meaningless accessories, mark these portraits as the earliest great masterpieces in the Pageant Gallery of British Art.

Richard was a pious king, a devotee at Mass and “Hours”; on festivals he frequently acted as acolyte to the officiant. His Royal badge was a White Hart—significant of his character. The last years of his life were over-clouded—a stronger man had placed his hand upon the Throne. Richard was declared incapable of exercising the kingly office. His abdication was followed, in a few short weeks, by his death—a Royal and a pitiful tragedy. Richard was buried with Queen Anne in the Abbey he loved so greatly. The tomb-tester, or canopy, bore paintings of “Christ in Glory,” and “The Coronation of the Virgin,” with figures of the Angels of the Resurrection—greatly faded and damaged these remain to-day.

The drop-scene of the Theatre of the Fine Arts in Britain again was lowered to the accompaniment

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The Painters of funeral dirges. Clouds shrouded the Pageant of the Westminster Masters, "Icabod" was traced in dark characters on the walls of studios and workshops, and men's hearts were apprehensive for the future. Art, of course, could not die, but she was called upon to hide her face for a time.

III

Vastly varied scenes and moving episodes are revealed when the third tableau of the First Period of the "Pageant of the Painters of Britain" is exposed to view. Again a century of years, or nearly so, is covered—certainly the most dramatic age in the whole course of British history. The grand old Abbey of Westminster and the Westminster painters are no longer prominent features in the long vista. Flood, fire, and felony have worked havoc with brush and chisel work; intrigue and war have besmirched the face of the fair land with shame and blood.

Invention and application of the Arts and Crafts were diverted, almost exclusively, to the purposes of destructive strife. The Masters of Westminster languished, their palettes and brushes became dry, and their pencils pointless. Many of them indeed sought other climes, less distracted and destructive. The Schools were broken up, and the pupils dispersed, or impressed for military

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service under rival banners. Such as escaped The Painters of Westminster tramped hither and thither picking up pittances in distant town-halls, country mansions and parish churches. Good work was almost impossible under the sad circumstances. The poverty and anarchy resulting from the wars in France and Ireland, and later, from the civil strife of the two "Roses," checked the progress of the Fine Arts. Towards the end of the century the spirit of artists and artificers revived, and tokens remain in every country of the land indicative of noble and satisfactory work. At the Victoria and Albert Museum in London are some wooden panels and portions of altar-screens, covered with exquisitely designed and coloured figures and accessories in tempera and gilt. Among them "St Helena and a Nun," from Talleford Church in Norfolk, "St William of Norwich and St Agatha," from Norwich Cathedral, and some other beautiful "bits." Painters' names are nowhere recorded, for publicity was dangerous in those days of suspicion.

The usurping King, Henry IV., had little time, even had he so wished, to extend patronage to Art and Craft. His tenure of the throne, threatened as it was by acrimonious wrangles in Parliament, required all his attention and energy to maintain. The country was in a parlous state: famine, flood, and fever—three dire sister-vampires—

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sapped the strength of the poorer people ; whilst the mighty and munificent were laid low. What resources of the land remained were drained to carry on the war in France. Art and Craft struggled hard for existence, and the lamp of culture burnt low.

Agincourt came to stir the better impulses of Briton's folk, and Henry V. raised, there, the fame of British soldiery to the highest pinnacle of honour. Little, if anything, is there to record of the victor's patronage of the Fine Arts. On the contrary, for lack of means and workers, ruin and decay assailed the painted glories of the "Pageant of the British Painters." Valuable pictures on vellum, wood, and stone were sacrificed to meet the cost of food and equipment ; and stained glass, broken, remained unrepaired. Henry of Agincourt's reign was glorious in the field of arms, but it added little to the glory of the Arts.

Henry VI. was the victim of circumstances—a weak ruler, where tact and daring were essential for success. Still in his reign painting had its romance, when the young King became enamoured of the "Three Graces of Armagnac," as the three lovely daughters of the militant Count of Armagnac were called. He dispatched Hans of Antwerp, King's Painter, to draw and paint the three beauteous damsels. The art of the palette produced such bewitching portraits, that, it was

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said, the amorous Prince sat and gazed at them for long in vain, not knowing which fair face he admired the most !

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Another Princess, however, flashed across the Royal bachelor's horizon, and her portrait came to enrich the Royal collection, and destroy the Armagnac infatuation. Cardinal Beaufort, the King's uncle, chanced to meet at the French King's—Charles VII.—castle of Chinon the second daughter of King René, Margaret of Anjou, and his narrative at Windsor greatly inflamed his Royal nephew's passions. On the spot Henry ordered Sir John Folstof, one of his Gentlemen of the Closet, to proceed at once, with Mons. Jules Champelevier, an Anjou painter-soldier-prisoner, on parole, to the Angevine Court, and obtain a portrait of the beautiful young girl of sixteen. The Royal instructions were that she should be "painted quite simply, and in a natural way, in a plain kirtle, her face unpainted, and her hair in coils." Sir John was further required to ascertain "her height, her form,—so far as may be,—the colour of her skin, her hair, her eyes, and what size of hands she hath." The portrait was duly painted—perhaps with just a little artistic embellishment ! Henry was fascinated with the sweet young face which looked out upon him : he too was comely in person and unusually refined.

The marriage of Henry of England and Margaret

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of Anjou was consummated—they were made for one another—but their amours were rudely curtailed by the arrogance and sedition of Edward, Duke of York,—the representative of the elder line from Edward III. Whilst the King and Queen were busy fostering the Arts and Crafts, and welcoming at their Court artists and artificers, native and foreign-born, York was sowing discord and fomenting rebellion. For twenty years the fortunes of war fluctuated between the two “Roses”—White and Red—but the dastard deed at Tewkesbury, of Edward of March, now Duke of York—the brutal murder of the young Prince of Wales, “The Hope of England,”—destroyed the last chance of the Lancastrians. “Bloody Edward” assumed the Crown as Edward IV.

Outbreaks continued in every part of the kingdom, but gradually the King’s strong government restored peace and confidence. The Arts and Crafts revived once more under his auspices. As soon as he felt his position secure, Edward invited the scattered artists to compete for the repainting of the panels and walls in the Chapter-house at Westminster. Brother John, a cloistered monk of the Abbey of Northampton, was chosen, and he forthwith set to work to paint subjects from the Apocalypse, which were placed behind the seats of the Lord Abbott and the three Priors.

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They were : (1) "St John prostrate before the Deity at Patmos"; (2) "St John writing the Message to the Seven Churches"; (3) "Christ revealing Himself among the Seven Golden Candlesticks"; and (4) "The Elders worshipping the Lamb." These compositions—traces of which may still be seen—were finished in 1483. They are somewhat crude in arrangement and technique, and are in marked contrast to the beautifully drawn and coloured work of the men who lived and worked at Westminster before the "Terror." They are indicative of the havoc which war and insecurity work in the artistic temperament of a nation. The same painter—now King's Painter—redecorated the ceiling of the Chapter-house with figures of Seraphim in gold and white on a golden ground.

The stage-curtain of the British Theatre of the Fine Arts was rung down, upon the fifteenth century "Pageant of the Painters of Britain" in 1485, when the unscrupulous murderer of his nephews in the Tower—Richard III.—paid the penalty of his foul deed on Bosworth's stricken field. The romance of the Painters of Westminster is ended, but the memory of their Art has become a priceless inheritance for us, who behold the relics of their cunning with astonishment and admiration. They raised Britain to the highest throne in the hierarchy of the Fine Arts.

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The Painters of Westminster That Britain to-day is an artistic land, second to none, is largely due to the genius and the enterprise of those early artists and craftsmen. They rocked serenely the cradle of the Arts and Crafts within the wholesome nursery of the Abbey Church of Westminster for wellnigh three hundred years.

CHAPTER II

MASTERS OF THE TUDOR RULE.

1485-1603.

I

“THE Pageant of the Painters of Britain” rolls on. “Le Roi est mort—Vive le Roi!” is a sufficiently appropriate motto for the men of the sixteenth century. The devastating Wars of the Roses are over,—the land has taken her glut of blood,—and the murder of kings has ceased; but the curtain rises, for the Second Part of the “Pageant,” upon a decisive battle-field. It is near Market Bosworth, where a new aspirant for the throne makes good his claim. His mail-spurred heel is placed heavily upon the prostrate corpse of a Royal murderer, whom whose unworthy head has rolled the regal coronet.

The victor picks up the symbol of Sovereignty, and Henry Tudor, Earl of Richmond, crowns himself Henry VII., King of England, France, and Ireland. A year later he married the Princess Elizabeth of York, eldest daughter of Edward IV.—thus uniting the Houses of Lancaster and York. Her portrait, by an unknown painter, is at the

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National Portrait Gallery: it may have been painted by the French artist, Jehan Perreal, Court Painter to Louis XII. and Charles VIII., who visited London at the time of the Royal nuptials. The new monarch's hands were too full of affairs of State to leave any room for the patronage of Arts and Crafts. In truth the land was bereft of Masters and pupils too—such as had not fallen in the wars had fled abroad, proclaiming everywhere Britain's supremacy in artistic handiwork.

The revival of the Fine Arts in Britain was slow and uncertain. Architecture led the way, for a glorious Chantry Chapel at Westminster—an incomparable gem of the Gothic Renaissance—was projected eastward of the Lady Chapel. The work was commenced in 1503, and Henry,—like his namesake two centuries earlier,—personally superintended the labours of the Masters in stone, metal, wood, and pigment. The King greatly wished to fill the Chapel windows with stained glass, such as that, which, happily had been preserved all through the "Terror" at the Royal Palace of Sheen, where he had first seen light. Alas, for this laudable desire, its fulfilment proved impossible. There were no native cartoonists or painters capable of undertaking such an enterprise. Besides, all the glass-staining workshops had been destroyed.

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Artistic religious in the monasteries and artists from across the sea were fearful of competing in an undertaking which offered peril through the insecurity of life and insufficiency of means. At length one, Albrecht Esterfeldt, from the Imperial banking city of Augsburg, undertook to smith the bronze doors and great brazen screen, whilst Piero Torrigiano, a Florentine, set to work to chisel the Royal tomb, which was completed 1519. The names of John Bell and John Maynard are preserved as those of artists who adorned the Royal tomb in gilt and colour. Ceiling, and walls, and pillars were left unpainted, and the altar and stalls displayed no "painted tables." The traditions of the miniaturists of the manuscripts, and the methods of their imitators "in large" had faded, until no more than hints of what had been were preserved : these, like precious threads in some rare tapestry, were destined to be picked up and carefully rewoven in the new painting texture of the century. A revivifying fire in British Art began to glow amid the flickering torches of the Royal funeral. This flame was fanned,—in spite of the wholesale destruction of works of Art and Craft, and of the fate which already threatened the religious houses,—until its warmth infused new life and vigour into the hearts of Britain's painting sons.

Henry VII. died in 1509. A portrait of him,

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painted in 1505, hangs in the National Portrait Gallery of London. Jan Gossart, called Mabuse, from Mauberghe, the place of his birth in Flanders, —who spent some time at the English Court— was probably the artist. He painted several Knights of the “Golden Fleece,” of which the King was designated a member in 1491. Whilst in England he painted portraits for his Highness, and, one of these compositions, “The Three Children of Henry VII.,” is at Hampton Court.

The scene changes,—and into “the fierce light which beats upon the Throne” steps another Henry—“A Henry!”—“A Henry!” in word and deed. His is the comely youthful figure which at once arrests attention as the “Pageant” moves on a stage—its progress has been slow. The new Sovereign is young, cultured, art-loving, ambitious, and extravagant; and his genial personality wins all the way along. His bride is a Spanish princess,—his brother Arthur’s widow,—Catherine of Aragon, who brought in her great marriage chest rare examples of Hispano-Moorish workmanship, and great stores of gold and gems: her costumes were magnificent. She has in her train many accomplished artists and craftsmen, who will exercise goodly influence upon the painters and workers of her adopted land. Henry has ideas and ideals which he fully

PLATE IV

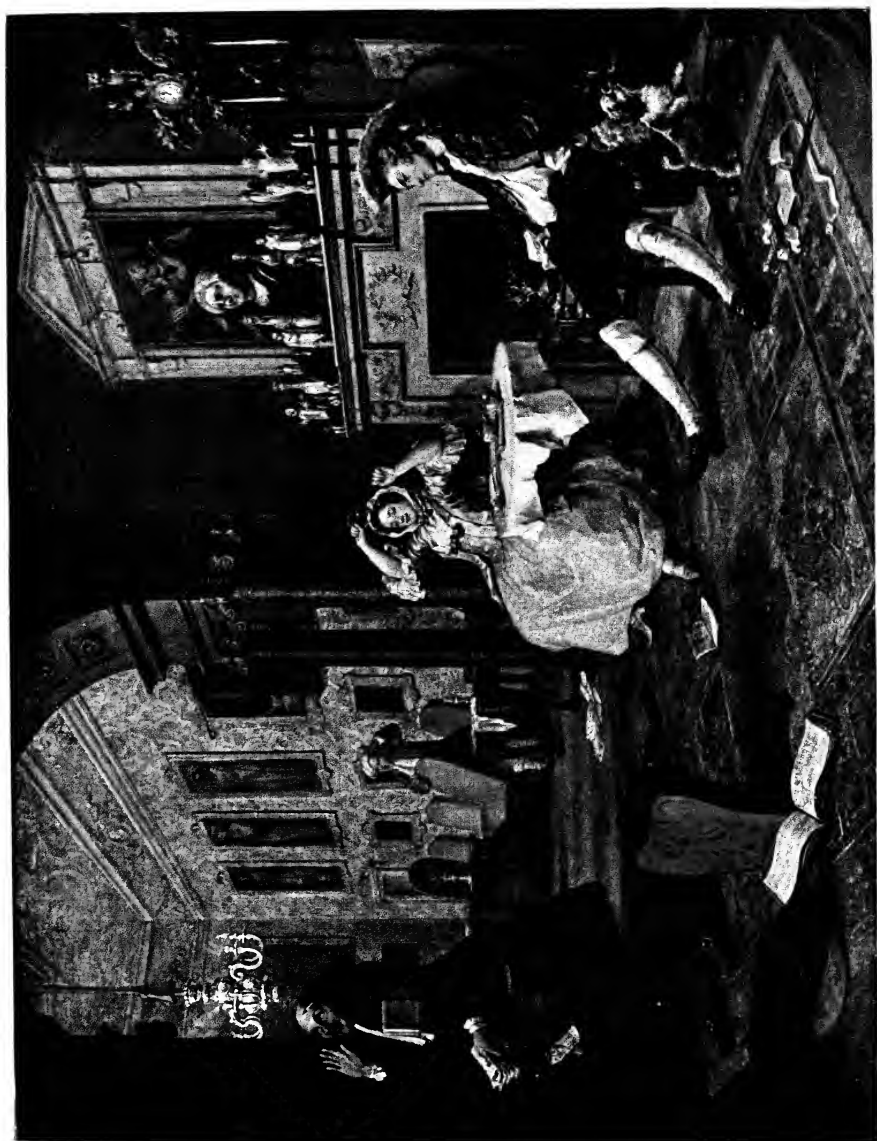
“MARRIAGE À LA MODE”

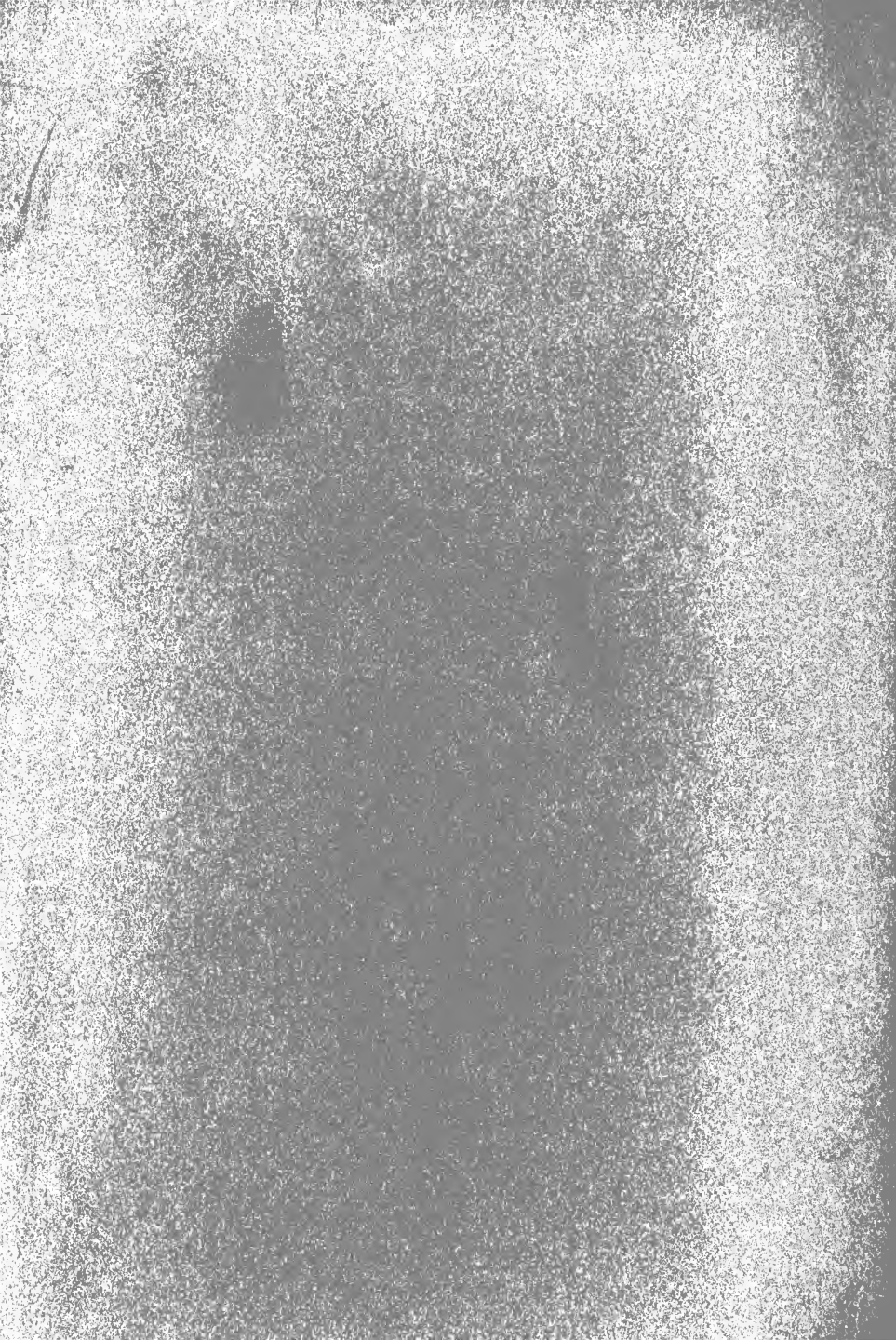
BY WILLIAM HOGARTH

“Shortly after Marriage”—the exact title of this picture—is the second scene in Hogarth’s “Morality” —“Marriage à la Mode”: there are six other scenes. The series was painted as a satire upon the manners of polite society of the day, a period of low morals and gross extravagance. As a pictorial composition “Shortly after Marriage” is excellent in technique and without exaggeration of any kind. The series is valuable as illustrating the personal fashions and household fittings of wealthy people of the eighteenth century.

“Marriage à la Mode” was painted in 1745, and is in the National Gallery, Trafalgar Square.







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intends to realise in the revival of the ancient artistic glories of his kingdom.

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He looks around for men of execution to do his will, and, in his second year, he appointed a company of Court painters, with John Broune as "King's Sergeant," at an annual salary of £10. With him were Andrew Wright and Bartolommeo Penni, Vincenzo Volpe, and Ellice, or Licio Carmiani—all three Italians, naturalised Englishmen. These men, and others who worked with them, not only restored the damaged decorations of the palaces, but painted meritorious portraits of their Royal patron and his principal courtiers. Many of these compositions exist to-day, but alas! the personalities are lost under such titles as "Portrait of a Gentleman," "A Lady of the Court," etc., etc. A good example, however, of this School of British painters is the half-length portrait of Cardinal Wolsey at the National Portrait Gallery. In the King's service were two—perhaps more—miniaturists, Alice Carmellon and Catherine Maynon—both Englishwomen.

Elaborate and magnificent preparations were early on foot for the dressing of the famous "Field of the Cloth of Gold," where Henry VIII of England met Francis I. of France in gorgeous guise. In the "Rolls of Record" for that year, 1520, is an entry to the effect that one, John Cust, who had accompanied the Royal Progress, received

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payment for certain processional pictures. In the Queen's Audience Chamber, at Hampton Court, is a series of war pictures, setting forth the pageantry of the "Field of the Cloth of Gold." These are by contemporaneous artists. John Broune's name is signed upon the "Embarkment of Henry VIII. at Dover," on May 21, 1520, with his style, "King's Painter," added. In the centre of this naval display is represented the "Dreadnought" of the day,—the famous "Henri Grace à Dieu,"—which had been hallowed on June 19, 1514, in the presence of the Court. Bills for the vessel's decoration are preserved in the Record Office, which show that Vincent Volpe painted the streamers and John Broune did the rest. The execution of these paintings is skilful with a remarkable regard to fact and detail, but they are quaintly mannered—perhaps in flattery of the King. Broune was also something of an architect, for he built and decorated, in 1553, the Hall of the Painters' Company.

Cardinal Wolsey vied with his Sovereign in the artistic arrangements of his household and the lavishness of his entertainments. Very little, alas! remains of the great things the haughty ecclesiastic did in patronage of Art and Craft. At Hampton Court,—the splendid palace he built and furnished as a present, in 1526, to the King,—in "Wolsey's Closet," are preserved the

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very beautiful cinque-cento ceiling, with coloured, decorated arabesques, a finely sculptured and painted cornice, and a series of wall-paintings of scenes in the "Life of Christ." These probably were the work of Antonio Toto del Nunziata, who came to England from Bologna in 1531, and was appointed King's Painter, at the usual salary of £20 a year. He worked at Hampton Court, Windsor, and elsewhere for more than twenty years, but, strange to say, nothing of what he did there has been preserved.

That wonderful spectacle, the "Field of the Cloth of Gold,"—one of the most splendid in the history of Britain,—revealed, all the same, the comparative poverty of British Art and Craft, and Henry had recourse to foreign artists to limn and paint his reign. The first of these alien painters, whose names have been recorded, were Lucas and Gherrarts van Horembout of Ghent, and with them their sister Susanna. They came over in 1523, and the King required them to take out letters of naturalisation. They remained working for the Court for more than thirty years. Some of the unnamed portraits of Henry were doubtless their handiwork, which was marked by superior draughtsmanship and excellent colours,—there is, or was, a portrait of the King, at Warwick Castle, with the initials "L. H." and the date 1525.

Augsburg once more yielded a hostage to artistic

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fame, and Hans Holbein, the Younger, came over the water from Basel, in Switzerland, where he had been for several years painting wonderfully. Sectarian disputes, however, banished him and many more, and gladly he availed himself of the hospitable shelter offered at Chelsea by Sir Thomas More, the King's Chancellor. The painting fame of Chelsea has never ceased since Holbein set up his easel there! Thence, as first tokens of his art in Britain, came portraits of his learned patron and of Archbishop Warren, Nicholas Kratzer, Bishop Fisher, and many others. He has heard of the great doings of the "Westminster Masters," and he knows very well the fame of the British miniaturists; and consequently he looks about for evidences of their skill. What he sees and hears of a glorious past greatly affect him and influence his work. To cast the shining shuttle of his painting frame in and out of the dropped and loosened British art-threads becomes the object of his life, and he sets to work to teach the faint-hearted limners around him how they may gear up again the painter's loom of Britain.

As the glittering Tudor panorama stretches out, disclosing the spacious days of Henry VIII., Hans Holbein is seen, in his red felt hat, grey coat with black velvet borders, beardless, with rather scant black locks of hair, a pair of acute eyes, a well-shaped nose and small mouth,—

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comfortably domiciled near the London Steelyard in the Undershaft. He is painting portraits of the wealthy merchants of the Hanseatic League, in "great" and "little," and such subject pictures as "The Triumph of Riches" and the "Triumph of Poverty." "George Gisze," the President of the Steelyard in 1532, was the most remarkable of his city portraits,—it is now in the Berlin Royal Museum. The fame of the German painter reached the ears of the King, who took him into the Royal service as "Servant of his Grace," with a retaining fee of £30 a year, and a patent of British naturalisation.

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Perhaps the first painting Holbein did, under the Royal auspices, was the splendid "Ambassadors," accredited from France, at the National Gallery in London, which bears the date 1533. Two years later came a direct command from the King—a jealous widower seeking conjugal consolation! At Brussels was a beautiful princess, no more than sixteen years of age, a niece of the Emperor Charles V., and the widow of Francesco Sforza, Duke of Milan,—Cristina, daughter of King Christian of Denmark. Henry despatched Holbein to paint the portrait of the beauteous young duchess, whose charms Hutton—the English Minister in Flanders,—had rapturously sung,—"She hathe," he wrote, "a good countenance, and when she smiles two little dimples appear in

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her cheeks and one on her chin. She is very friendly, very graceful in her bearing, and soft of speech. She seems to be of few words and she lisps somewhat in talking, which does not become her badly." Henry was enchanted with the portrait, and forthwith sent off Chancellor Wrothesley to ask her hand. Cristina appeared by no means averse to the idea of becoming Queen of England, and she confided her inclination to the Chancellor. "What can I say—well, you know, I am the Emperor's poor servant and I must obey his will." Charles V. and Henry were not just then on very cordial terms, and so nothing came of the marriage offer. In 1540 Cristina married Francis, Duke of Lorraine, and she died in 1590. The portrait of Duchess Cristina hangs in the National Gallery in London, having been acquired by purchase from the Arundel Collection of the Duke of Norfolk. The King gave Holbein many sittings, but alas! only one or two of these portraits remain; one is in the Hall of the Company of Barbers, London, and there is, at Windsor, a study for a famous fresco at Whitehall now no more. The portrait of King Henry VIII. at the National Portrait Gallery may be by a pupil of Holbein. King Henry's wives were painted by the accomplished German:—Jane Seymour in 1536, now in Vienna; Anne of Cleves, in the Louvre, Paris, and Catherine Howard, at Windsor.

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In the Salting Collection, at the Victoria and Albert Museum, in London, is the very beautiful miniature portrait, by Holbein, of Queen Anne. Masters of
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In 1537 he painted, in fresco, Henry VII. with Queen Elizabeth of York,—after portraits painted in 1505,—by way of companions, or a pendant, to portraits of Henry VIII. and Queen Jane Seymour. They were hung in the Privy Chamber of the Palace at Whitehall, but unhappily were consumed in the disastrous fire of 1698—small replicas are at Hampton Court. To his suite of merchant portraits, Holbein added a Court Gallery of nobles. His rare skill in catching character, and the amazing fulness of his accessories, made his portraits historically as well as artistically valuable: we may justly claim him as a British painter. He died suddenly of the plague, in London, in 1545.

The advent of the great German-English master, and his rare example, roused British painters. In the National Gallery is a really splendid portrait of "Edmund Butts,"—brother of Sir Thomas Butts, physician to the King,—painted in 1545, by John Bettes, who died under Elizabeth in 1573. He had a brother, Thomas Bettes, who was a miniaturist and an illuminator of great distinction. At Holyrood Palace are portraits of King James III., his Consort Queen Margaret, and Sir Edward Boucle, painted by British artists,

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after the Holbein manner. Gwillim Stretes, an English pupil of Holbein's—with something of the vigour and the style of Lucas van Horembout,—carried out, in British terms, the revival of British Art: we shall hear more of him in the following reign. He was one of the young art students who witnessed the solemn public passing of Henry VIII. in 1547. That was a truly Royal ritual—a fitting finale to a dazzling reign.

II

The death of Henry VIII. called a halt in the progress of the "Pageant of the Painters of Britain." The bluff rule of an autocrat was followed by the gentle reign of a young boy. Gone were Parades and Tournaments, Miracle-plays and Masques, gay Royal weddings and sombre Royal funerals, which had made the English Court the most brilliant in Europe. The country was impoverished, and artists and craftsmen were called upon to rest awhile. The young Sovereign, precocious, and fond of sport and pleasure, was surrounded by ambitious nobles, rival partisans of his two sisters, squabbling divines, and greedy Crown creditors, who exploited him for their own ends. Blessed with unusual mental ability and artistic instincts, he had little scope for their exercise in the patronage of the Fine Arts.

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Devoutly affected by religion, he chose that his Coronation should be conducted with full Catholic ceremonial, yet, two years later, in his Royal name, sacred images were defaced and "painted tables" and stained glass destroyed.

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Edward's reign, however, is remarkable in artistic story for the appearance of a new decorative feature in the Court of the Fine Arts—a pageant company of Engravers, hand-in-hand with the Painters. As for the pigment masters, perhaps Gwillim Stretes is the most remarkable,—he who had witnessed the funeral rites of Henry VIII. Appointed King's Painter in 1551, Strype wrote thus of him:—"The King paid fifty marks in recompense of three great tables, made by the said Gwillim Stretes, whereof two are the picture of his Highness, sent to Sir Thomas Hoby and Sir John Howard, ambassadors abroad. The third is a portrait of the late Henry Howard, Earl of Surrey, attainted"—he was beheaded in 1547. The last, a full-length composition, is at Hampton Court, and there is a replica at Arundel Castle, much in the same manner. At the National Portrait Gallery is a third portrait of the Earl of Surrey, by "Painter unknown"; but it may be safely attributed to Stretes, for it is, like the rest of his work, distinctly marked by the influences of his two masters Lucas van Horembout and Hans Holbein; moreover, it bears the initial "S."

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With respect to the existing portraits of the King, one is at the National Portrait Gallery—at the age of six—a half-length of the young prince in a white beplumed hat, crimson jacket, and holding a *rosé*; the background is Windsor Castle. At Windsor is a portrait of the young King at the age of fifteen, well figured and good-looking, in a crimson brocaded satin gown, ermine lined; his tunic is of gold embroidery on white satin, his trunk-hose is white silk, and he wears a black velvet hat with a white feather.

At Hampton Court is a very curious composition entitled “Henry VIII. and his Family,” by Gwillim Stretes. The King and Queen,—Catherine Parr,—are seated, and by them stand the Prince of Wales (Edward VI.) and the Princesses Mary and Elizabeth, with “Jane the Fool” and “Will the Jester” behind the Royal group. This picture was painted by the young King’s special wish, soon after he came to the throne. It is marked by good pose and draughtsmanship, and excellent technique and colour. Stretes received £62 for the painting.

Other painters of the Court were Mark Wilkins, Hans Huet, Gerbut Flick, Johannes Corvus, Girolamo da Trevigi, and Lavinia Terling,—a woman, perhaps the first in British painting annals. All of these were apparently naturalised and domiciled, for their names appear in the

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“Rolls of Record” as being in receipt of salaries from the King. Masters of
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Alas! the accomplished young King sickened and died in his sixteenth year. Some have supposed that he died of consumption, but there was a story current of a “wise woman” who was admitted to his bedside, when he was laid up with a chill, caught at tennis in the palace pleasance at Greenwich, and her visit settled the poor boy’s fate. Some said she was in the pay of the Duke of Northumberland, who wished to do away with the King on behalf of his daughter-in-law, the Lady Jane Grey.

Phantom-like passes the grey palace of Greenwich, never more to house a Sovereign of the realm, and the brilliant sunset of a midsummer sky spreads golden streaks upon the eddying wash, caused by slow-pulled strokes, as a Royal funeral barge,—ablaze with flaming torches, and redolent with swinging censers,—slowly advances up Thames stream to Westminster. Alas, the death of Edward VI. was the signal for a Royal fight. Hitherto only princes had been slain on stricken fields or done to death in prison chambers for the mastery of England’s throne: now princesses of the blood took up the struggle for the Crown. For six-and-thirty years four Queens rent Merrie England with the bitterness of woman’s hate. Each of Henry VIII.’s surviving daughters,—

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the first Queens Regnant of the land,—in turn slew her rival: Mary, unwillingly, through the press of party policy, as guilty of high treason—Jane Grey; Elizabeth, in relentless personal hatred for a better woman and a lovelier—Mary of Scots.

Queen Jane—"the nine days Queen,"—had, as Fuller wrote, "the innocence of childhood, the beauty of youth, the learning of a clerk, the life of a saint, and the death of a malefactor." Her portrait by Lucas de Heere, in a medallion, is at the National Portrait Gallery: she is in the black velvet, ermine-lined robe which she wore at her execution, her hair is uncoiffed over an intelligent and pretty face. The portrait is well painted. The artist came from Ghent to London in 1554, and painted many beauties of Queen Mary's Court, and of Elizabeth's as well. Other portraits of Queen Jane are in the collections of Earl Spencer and the Earl of Stamford and Warrington, but painted by other hands, perhaps British.

Mary I.—the most ill-judged of all our sovereigns—reigned no more than five years: a troubled life indeed was hers. Not only was she the prey of ruthless reformers, but she had to bear the ill-concealed threats of adherents of her sister Elizabeth. Both princesses had been declared illegitimate and then restored in blood: thence

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came all the trouble. Church and State were Masters of the Tudor Rule in the throes of revolution: the Fine Arts stood aside. Only tentatively and insecurely did things of beauty and of joy come to brighten those years of broil and care. The Queen, a devout and holy living Princess, would have, had she been able, stayed the hands of the iconoclasts, who had destroyed so much of the artistic life of the nation. She sought to restore church and cloister, and redecorate altar and shrine. Among her painters was John Bossam, of Norwich, of whom Nicholas Hilliard,—the miniaturist, later, spoke appreciatively—"a master rare of English drawing of story work in black and white. For his skill he was worthy to be sergeant-painter to any king or emperor." Touched, however, by the piety of his Sovereign,—whose portrait he painted twice,—he renounced the brush and palette of a painter and accepted the tonsure and habit of a priest—famous ever after for his charity and his love of children.

The most conspicuous painter of the reign was Anthonis Moreus,—Anthony More, as we spell his name,—born at Utrecht, under the Spanish domination. He studied in Italy, and travelling thence, in 1552, found himself at Madrid, painting the Court of Phillip II. On that Sovereign's marriage with Queen Mary More was sent to London to paint the Royal bride, by whom he

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was knighted, granted a pension of £400, as Queen's Painter-in-Chief, and invested with a gold chain by the hands of her Highness. This portrait is in the Prado Gallery at Madrid. There is also a portrait of Queen Mary, by Sir Anthony More, in the collection of the Duke of Bedford. At Hampton Court, and in the National Portrait Gallery, are several portraits by Sir Anthony, including the very splendid likeness of Sir Thomas Gresham—one of the makers of modern London, and financial agent to all the Tudor sovereigns. More's work was dignified, his draughtsmanship excellent, and his colours delicately subdued. Native artists were much influenced by his manner, as they were by the work of his rival,—Jost van Cleef. His portrait of Henry VIII., in 1536, at Hampton Court, with a shaven face, is a clever bit of characterisation, which formed the model for many "unknown" painters.

Holbein painted Mary several times, and, at the National Portrait Gallery, is a very striking likeness of the Queen by Jan Rave (Johannes Corvus), a Flemish painter. The Society of Antiquaries have a large half-length portrait of Queen Mary by Lucas de Heere, painted in 1556, and noteworthy for its animation.

Mention is so frequently made, in these pages, of Hampton Court, that attention must be called

PLATE V

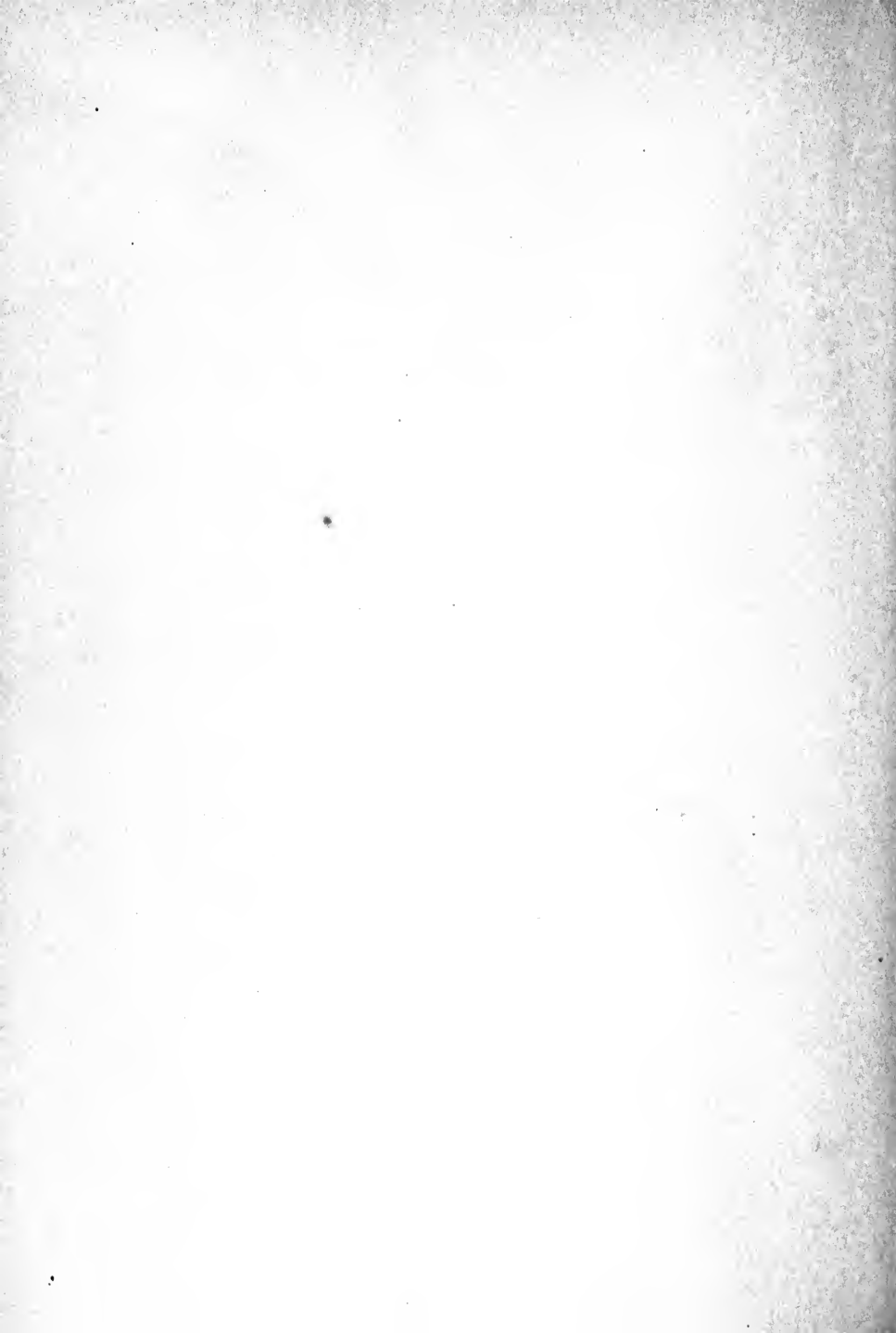
"THE SHRIMP GIRL"

BY WILLIAM HOGARTH

This remarkable piece of impressionism has been well described as "a masterpiece to which British painting, and indeed painting generally, can hardly produce a rival." It is a snapshot, so to speak, in the street, done without any premeditation. Costume, or rags, and basket, painted in low tones, do not distract attention, nor does the face, from the "Cry": it strikes shrilly on the ear—"Shrimps, Fresh Shrimps!" and the "Girl," has passed along before we lose the echo.

"The Shrimp Girl" was painted in 1755 (?), and is at the National Gallery, Trafalgar Square.





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to a "Drawing of the River Front of the Palace, ^{Masters of the Tudor Rule} in 1558," by Hans Wynegaarde, a Flemish artist. It shows the Tudor Palace, as finished by Henry VIII., with glimpses of the gardens, where sovereigns and courtiers disported themselves in merry mood. We seem vividly to see the gay scenes and to join in the revelries.

Mary's reign was one of the saddest in the history of the sovereigns of England. In spite of her stainless character her story is pictured in tones of grey, and red, and black.

III

The stage-curtain of the British Theatre of Fine Arts, which had been dropped on the mournful demise of Queen Mary, was raised amid alarums to reveal a strutting, bedizened figure, grimacing before the footlights, yet a British Queen. If the righteous instincts of a proud ancestry were focussed in Mary, their evil propensities found vent in Elizabeth. For the Arts and Crafts the new Queen cared only so far as they ministered to her own self-esteem and love of show. If the Fine Arts flourished in her long reign,—as undoubtedly they did,—the credit was not hers, no more than was hers the credit for the National progress. She was the fatuous figurehead of the State, whose destinies were magnificently guided

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by such a galaxy of able ministers as had never before circled round a throne.

But to pass from the vain vagaries of a petulant woman to the grateful services of the painting community we at once feast our eyes on fascinating scenes. A new school of British miniaturists has been established under the leadership of Nicholas Hilliard. Born at Exeter, 1547, and apprenticed to a goldsmith in that city, the youth reached London in the tenth year of Elizabeth. He had well studied the art of Holbein and took that master's work for his guide. "Holbein's manner of limning," he said, "I have ever imitated, and I hold it for the best." Comparing his work with that of the German-English master, it is at once noticed that his finer sense of elegance, and less flamboyant artifice, give his sitters a grace of pose and a distinction wanting in Holbein's work. His pencilling is excellent, his colours,—perhaps somewhat thin in opaque pigment,—are deliciously after Nature. He commonly worked on vellum and on the backs of playing-cards. He was appointed Queen's Painter—"that you may," as her Grace's patent ran, "make pictures of our body and our person, in small compass in limning only." At the National Portrait Gallery is an exquisite miniature of the Queen, painted in 1572. He painted Elizabeth many times in her State robes and all her frippery; he also painted Mary

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Queen of Scots. Perhaps Elizabeth's envious query as to which was the fairest, she or Mary, was addressed to her painter Hilliard. He must have been a master of tact as well as of miniature, for he saved his head, if not his conscience, by his ready wit!

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Hilliard is the first English painter whose reputation has been maintained all along. Dr Donne, in "The Storm," says:—

"A hand or an eye,
By Hilliard drawne is worth a hundred
By a worse painter made."

He had many capable pupils, among them Isaac Oliver (1551-1617), Peter Oliver, his son (1601-1660), and the two Lockeyes—Nicholas (1560-1621) and Rowland (1580-1612): the last was "skillful in limning face work and perspective." Isaac Oliver was a pupil also of Federigo Zuccherò, and worked under him at Venice. Zuccherò came from Urbino to England in 1574, and painted the Queen many times. He drew very well, and although his work is somewhat flat it is marked by taste and character. Oliver wrote "A Treatise on Painting" of considerable merit: he has been styled second to none in the art of miniature painting. At the Victoria and Albert Museum are many choice examples of his art,—especially his suite of King James and Queen Anne and their Court. At Windsor is one of the most

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splendid miniatures in existence—a full-length portrait of Sir Philip Sidney, leaning up against a tree, with Hampton Court in the background. Another remarkable full-length portrait in miniature is that of Richard Sackville, Earl of Dorset, whose face and figure, and all the details of his dress, are worked up with the utmost precision, in glowing colours.

Among other Elizabethan British painters were Richard Stevens, Peter Cole, John Shute, and Richard Lynne. The first was a sculptor and medallist as well as a painter. At Hardwicke Hall are his portraits of Queen Elizabeth and Queen Mary of Scots—the first is in one of her bizarre costumes—a gown covered with sea-monsters, and a hideously large fraise. The Lumley family possess a set of portraits painted by Stevens in 1593. Cole was Elizabeth's Master of the Mint and Queen's Painter: he, and his art, are named in Meres's "Wits Commonwealth," published in 1592. He painted the Queen, and Earl of Leicester, and Lord Burleigh—the last two are in the National Portrait Gallery. He, and his brother Humphrey, an engraver-draughtsman, did plates for Parker's Bible. Shute, painter and architect, was born at Collumpton, in Devonshire. He entered the service of the Duke of Northumberland, who sent him, in 1550, to study painting in Rome. Richard Heydock says of him: "He was one of

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the early English limners, who practised drawing from the life for small models." In 1563 he published "The First and Chief Good of Architecture," with cuts of the Queen and other patrons. At Lambeth Palace, in 1570, Richard Lynne was employed by Archbishop Parker to decorate the apartments and to paint portraits of himself.

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Another English painter of marked ability was George Gower, who was made Queen's Painter in 1584. In the collections of Lord Strathmore and Mr G. Fitzwilliam are examples of his work, which is remarkable for fine technique and finish. Sir Nathaniel Bacon, — half-brother of Lord Chancellor Bacon, — born in 1573, was a skilful painter of compositions and of still-life. He studied in Italy, and settled for a time at Culford in Suffolk, and, later on, at Gorhambury, where he painted his own portrait, and a subject-picture, which he called "The Cook-maid and the Dead Fowls" — both in the collection of Lord Verulam. At Redgrave Hall are his "Ceres" and "Hercules" — reminiscent of Michael Angelo's Sixtine Chapel frescoes.

At Hampton Court is an allegorical picture of Queen Elizabeth by Lucas de Heere, who appears to have left England for a time and returned in 1567, when he was expelled, with other artists, from Flanders, by the Spaniards. The picture represents her Grace, faced by the three goddesses,

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Juno, Minerva, and Venus—all of whom look thunderstruck at her appearance (as well they might, only the group was not meant to be a caricature !). Juno has dropped her sceptre and her shoe, Minerva has removed her helmet and lowered her flag, and Venus has emptied her hands of red roses ; whilst Cupid, having thrown away his bow and arrow, clings to his beauteous protectress. In the background is Windsor Castle, and upon the frame is the following inscription :—

“Juno potens sceptris, et mentis acumine Pallas,
Et roseo Venus fulget in ore decus :
Adfuit Elizabeth, Juno perculsa refugit,
Opstupuit Pallas, erubuitque Venus.”

This composition was painted in 1569 by order of the Queen—a weird witness of a vain and jealous woman !

The death of Elizabeth was as inglorious as had been her private life. Few loved her, and still fewer mourned her. Certainly she did much, very much, for the Crafts, with her painted features, her outrageous coiffures, her gorgeous clothes, her lavish jewellery, her feathered fans, and all the expensive adornments of her boudoir. She too insisted that her courtiers should dress splendidly and quite beyond their means ; but she resented their sitting for their portraits, lest they should outshine her own ! The false taste of the Court of Elizabeth, influenced by the vanity

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of the Queen, found expression in a type of portraiture the salient style of which was the absence of marked shadows. This produced a flat effect without regard to atmosphere and perspective. Certainly a bright tone suffuses the composition, but the colour scheme of draperies and accessories is as meagre as possible—black, dull blue, strong red, and white stone show up, with elaborate details of jewellery and trimming. A marked feature is the introduction of inscriptions, symbols, and armorial bearings which add bizarre effects, often enough in the worst possible taste. Generally speaking only miniatures and portraits in large were tolerated—the more mannered the better.

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Church, palace, gallery saw few new “great tables”; the vogue of religious pictures had passed, and the time of subject-compositions had not arrived. Art in Britain was indeed in a parlous condition. The first Fairy Fine Art-Painting had been ravished by so-called “Reformers,” and things of beauty and refinement were anathema to the zealots of hypocrisy and prejudice. To estimate fully the sad condition of British Art under the Tudor sovereigns, one has but to call to mind what Leonardo, Buonarroti, and Raphael were doing, at the same period, at Florence, Mantegna at Padua, the Bellinis, Giorgione, and Titian at Venice!

With a feeling of relief we see the curtain fall

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upon the last miserable scene of an imperious career—Elizabeth died at Richmond, March 24, 1603. The “Masters of the Tudor Rule,”—an inconspicuous group, so far as native-born painters are concerned,—pass on and off. The footlights of the “Pageant” burn low, and mournful figures pass across the stage, but dulcet music of virginal and viol steals gratefully into the ear, and, somewhere, out of the gloom, whispers a soothing voice—a voice of prophecy—“Happier days are in store for British Art under the ægis of a less autocratic House.”

CHAPTER III

COURT PAINTERS OF THE STUARTS (1)

1603-1714

I

“PAINTING is the poetry of Religion”—but in the schismatical days of Henry VIII. and James I. religion was but a make-believe of expediency, and its expression was unpoetic and inartistic,—lacking the grace of beauty and the charm of harmony. The egotism of Elizabeth and the instability of James were disintegrating factors in the suppression of the Fine Arts.

The Third Part of the “Pageant of the Painters of Britain” opens upon a weary waste of sham and subterfuge, where every pleasant picture is turned face to the wall, and every thing of beauty is covered with a veil of irrational disgrace. Examining in detail the shadowy *mis en scène*, we indeed descry a small group of British artists working in intermittent fashion. Nicholas Hilliard and his son, with Isaac Oliver and his son, are still busy with their miniatures, and they have gathered around them a few enthusiastic pupils. In the Jones Collection and the Salting Collection,

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at the Victoria and Albert Museum, in London, in addition to the exquisite suites of the King and Queen and Royal Family, are many "Ladies of the Court," and notables,—done most delicately. A new departure in painting "in little" is seen in the very beautiful series of religious and historical subjects, painted, in particular, by Isaac Oliver after his visit to Italy—"Head of Christ," "St Mary Magdalene," "A Crucifixion," "A Resurrection," and such like. He drew equally well with pen, pencil, and brush, and his work is full of animation, with the colours graded most sympathetically. Oliver's manner descended to his son, who did much lovely work under Charles I. A fashion set in, towards the end of the reign of King James, for wearing,—suspended round the neck by gold chains or gay ribbons,—miniature portraits richly mounted in gold and jewels. This vogue became the emblem of the "quality"—much to the profit of the artists.

Look as diligently as we can, in the first decade of the new reign, for British painters on canvas or panel, in large, the eye fails to discover any artist studios and easels in England. The wrecker-reformers had done their work only too well: they dimmed the faint flicker of the light of painting until it was no more than a will-o'-the-wisp. But, lo! in a quarter perhaps least expected, the never-dying Fine Art has found a new slave of her lamp,

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and Phoenix-like, a painter has sprung to life to preserve the British tradition. A painter, of whose antecedents and training we know scarcely anything, at Aberdeen in Scotland, is assiduously shedding lustre around him in the murky and unsympathetic air.

George Jamesone, born in that far city of the North in 1586, the son of a master-mason, was in 1612 bound apprentice to his uncle, John Anderson, a painter in Edinburgh. Possessed of the Scottish love of roaming, the lad,—how we know not, perhaps as a stowaway,—found himself upon the quay at Antwerp. Wandering into the cathedral, he saw Rubens painting, and, filled with boyish enthusiasm, he watched and watched, until his brain and fingers began to work in imitation. It does not appear that he ever became an actual pupil of the great Flemish master. Back in Scotland in 1619, the young artist began to work away most industriously in painting portraits of his fellow-townsmen, and these he did so well that his fame was soon spread beyond the Border.

Among Jamesone's earlier portraits the following are perhaps the most conspicuous—all bearing evidence of the Flemish manner—his own portrait at Cullen House, "Sir Paul Menzies" (1620), and "Dr Arthur Johnstone" (1621), both at Marischal College, Aberdeen. They are remarkable for correct draughtsmanship, but the pose

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of each is somewhat stiff, and the colours coarse. Two later portraits show the great improvement Jamesone made in technique and finish :—" Lady Mary Erskine " (1628) and " Maister Robert Erskine " (1629), one in the National Gallery of Edinburgh, and the other in the collection of the Earl of Buchan. At the National Portrait Gallery in London is a portrait of " William Drummond of Hawthornden "—the Scottish poet—whose poetry was so greatly esteemed that Ben Jonson, it is said, travelled all the way from London to Aberdeen to make his acquaintance.

Many canvases remain, however, which more than maintain Jamesone's high reputation, for example—" The Earl of Southesk," " The Earl of Northesk," and " Sir Alexander Carnegie of Balnamoon," all painted in 1637-8, at Kinnaird Castle, are full of style and character. Jamesone's portraits are notable for the extreme care with which he renders picturesque details of costume—laces, ribbons, ruffles, buckles, and the like. He seldom signed his work, but inscribed his canvases with his patrons' names and ages, and the dates. He died at Aberdeen in 1644, leaving a very considerable fortune. Alas ! he established,—as he might very well have done,—no Scottish school to carry on his cult. There is no record of his having taken pupils, although John Michael Wright has been named his successor. George Jamesone's

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name is honoured as Scotland's premier painter—he was in fact the Father of Scottish Painting. Court
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To cross the Border once more, and take up our station at the Stuart Court in London, we behold a number of foreign artists. Keen-eyed aliens, after pelf, they had heard stories of the holocaust of painting in the British Isles. History repeats her well-known maxim—"British degradation is the foreigner's opportunity." Many painters of mark presented themselves at the British Court,—among them Michael Jansz Mierevelt (1567-1641), Paulus van Somer (1570-1661), Danielis Mytens (1590-1642), and Gerrardtz Hondhorst, (1590-1656),—and cajoled the King and Queen for commissions with success. Several striking compositions at the National Portrait Gallery are signed "Marc Gheeraedts," in particular the lovely and fashionable Mary Sidney, Countess of Pembroke—her elegant costume, especially the lace, is exquisitely painted. A historical composition of great value, by Gheeraedts, is the "Conference of Plenipotentiaries at Somerset House in 1604." The dignity and distinction of the British personages have been successfully caught.

James, in person ungainly and unmannerly, always dressed grotesquely—even to the wearing of a stiff top hat—had no artistic tastes whatever, although it was said "His Majesty,"—a term now used for the first time in Britain,—“is vastly taken

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with handsome persons and fine clothes." The Queen, Anne of Denmark, on the other hand, was a very pretty woman, and dressed stylishly, as one may see in her portraits by Van Somer at Hampton Court—painted in 1617,—and at the National Portrait Gallery. Her Majesty encouraged foreigners:—"They are more Courtly in manner," she said, "and of fairer speech, and they paint well, better than our native painters." She had three hobbies—painting, masques, and sport: Ben Jonson called her "The Huntress Queen." At Hampton Court are many portraits of the King and Queen and Royal Family, and of the Ladies and Gentlemen of the Court, painted by these artists. Examples of their portraiture may also be seen in all the Public Galleries and in many private collections, both at home and abroad. Their facility of painting pretty poses affected British Art-students, as we shall note later on.

King James's Progress from Scotland was in no sense a triumph: his succession was not contested, but Elizabeth's turpitude had estranged the people's love of the Royal House. The new Sovereign took up his residence at the Tower,—the last kingly denizen of that historic palace—whence he went to his Coronation unattended,—plague forbidding the customary Royal procession. His first act was to renounce Presbyterianism,

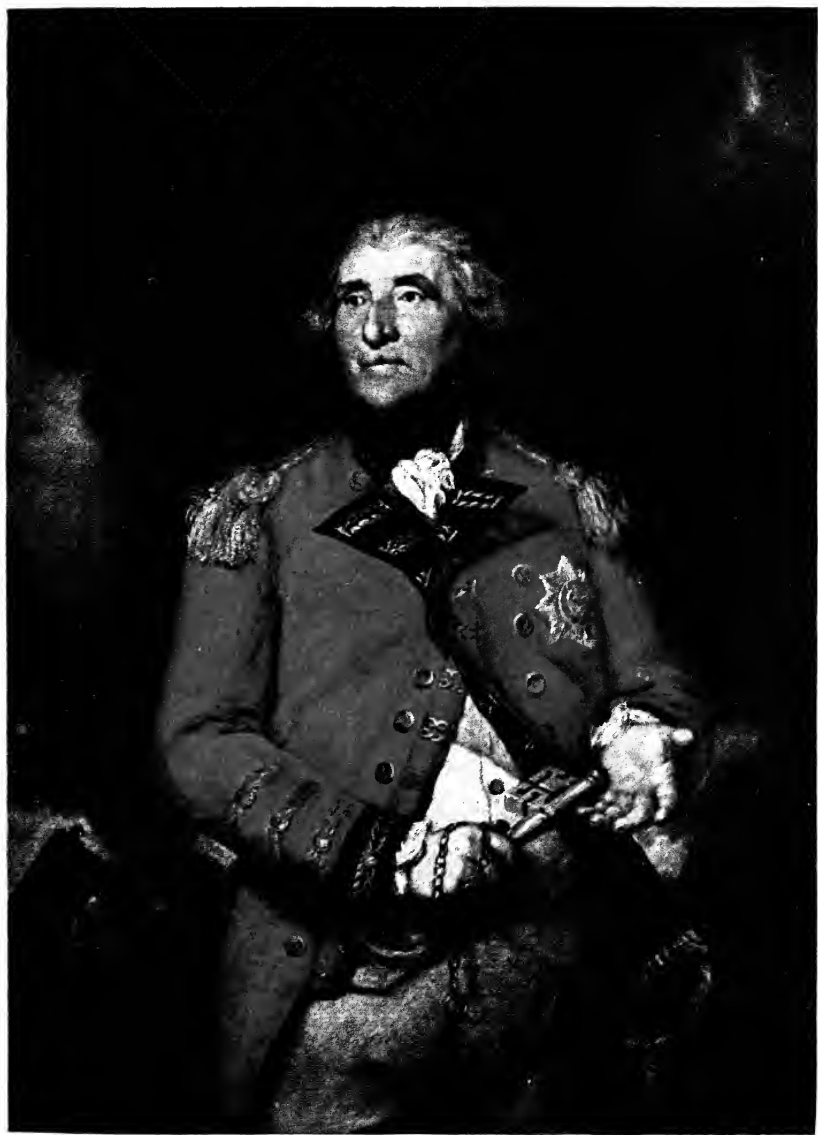
PLATE VI

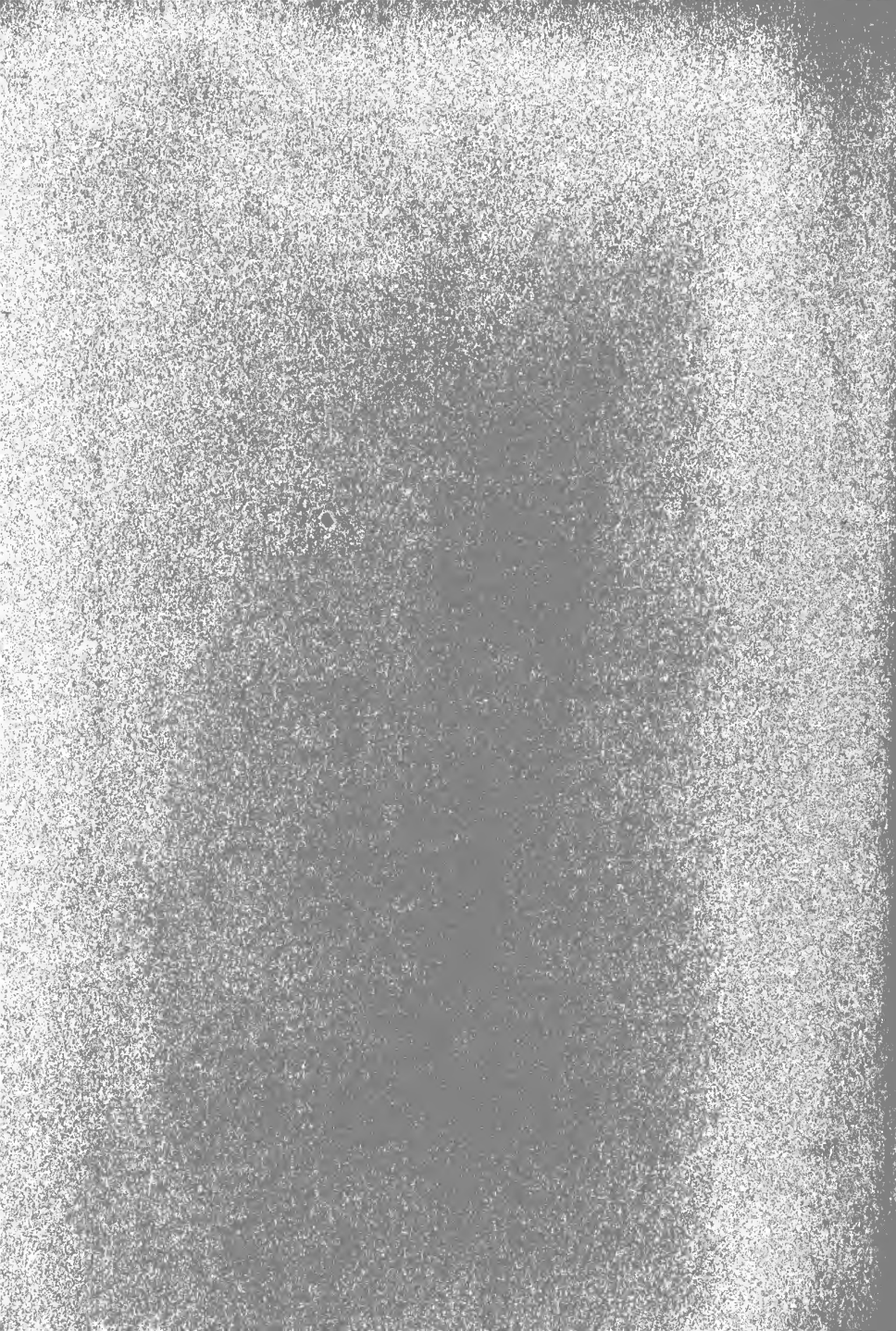
“LORD HEATHFIELD”

BY SIR JOSHUA REYNOLDS, P.R.A.

Not only is this one of Reynolds's most characteristic portraits, but it is one of the few, alas! which has preserved something of its pristine brilliance. Lord Heathfield, then Lieutenant-General Elliot—was the heroic defender of the fortress of Gibraltar in the memorable siege, 1779-1783, and kept the Flag flying for Britain! The portrait was painted for the art-loving Lord Mayor Boydell, whose “Shakespeare's Gallery” was a way-mark in the “Pageant of the Painters of Britain.” The gallant General wears the Star of the Garter and holds the key of the fortress. The likeness must have been emphatic in expression and animation.

“Lord Heathfield” was painted in 1787, and is in the National Gallery, Trafalgar Square.





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and to ally himself with the Reformed Prelatical ^{Court} party. He had as much as he could do to manage ^{Painters of} quarrelsome Parliamentarians and rabid Puritans—even though he assumed the roll of the “Jacobean Samuel.” ^{the Stuarts}

If painting in King James's reign was in disfavour, architecture and wood-carving,—especially in the decoration of apartments,—saw the heyday of prosperity. Room panelling was arranged with excellent taste to accommodate a few good pictures—portraits preferably. Ceilings, on the other hand, were much in favour, decoratively treated in pigment and plaster. The reign of James I., however, is remarkable in Art annals for the creation of the first private collections of Art treasures in Britain. In 1606 the Earl of Arundel sent agents to Greece and Italy to make discoveries and purchases: the result of their labours was the splendid gallery of antiques and paintings at Arundel House. His lordship is properly recognised as the first British Art-collector of importance. The Duke of Buckingham, George Villiers,—most successful of adventurers,—in 1616 purchased Rubens's Collection of works of Art, and added to them many notable items. He it was, of course, who was chosen to accompany Prince Charles on his matrimonial tour to the Court of Madrid in 1623, when the Prince and Duke both sat to Velasquez, who greatly encouraged Prince Charles's taste for Art.

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the Stuarts

At the National Portrait Gallery is a very attractive group of the Duke, the Duchess (Lady Catherine Manners), with their two children, painted by Gerrardtz Hondhorst, who worked much for Charles I.

Far and away the most interesting Art-collector in the reign of James I. was his eldest son, Henry Frederick, Prince of Wales. Born at Stirling Castle in 1594, he early imbibed his mother's love of Art, and, when no more than twelve years old, he began to gather together, with boyish enthusiasm, medals and coins, drawings and paintings, bronzes and sculpture, etc., and these were housed at St James's Palace. Many of these treasures are now at Hampton Court and bear the Prince's label—"H" under a Royal Crown. The young Prince excelled in athletic and courtly exercises, and his grace of person, with his rare accomplishments, made him the idol of the people. Alas! he was struck down with typhoid fever, and died in 1612, universally lamented. His portrait,—painted by Mierevelt, is in the Verney Collection, and, by Van Somer, in the National Portrait Gallery,—gives all the traits of a good-looking, intellectual, and high-toned young prince. At Hampton Court is a very characteristic composition by an "unknown painter"—"Henry Prince of Wales, and Robert Devereux, 3rd Earl of Essex, hunting," wherein the Prince is repre-

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sented drawing his sword to give the *coup de grâce* Court
to a wounded stag. Upon his death-bed the Prince Painters of
called for his young brother, Prince Charles,—then the Stuarts
only twelve years old,—and begged him to keep
and add to his Collection of Art treasures—an
affecting and suggestive incident when the career
of Charles I. comes to be considered.

The accession of Charles I. was the opening of a new era in Britain—the era of tasteful appreciation and application of the Fine Arts. The young Sovereign, just twenty-five years old, had given early promise of the artistic instincts he possessed, and so the sun of the Royal House of Stuart rose in a sky flushed with crimson and gold, on the morning that saw James I. breathe his last at Theobalds.

There was a mighty stir in “Pageant Land,” and many faint-spirited and discredited wielders of the brush took heart of grace, as the dull mists of desecration,—rolling gradually away,—revealed his goddess, “Painting,” once more preparing to assume her throne. The unnatural aversion to painting in churches, in which the mass of the people had been hypocritically inculcated, and the narrow views towards historic Art, which had swayed the higher classes, began at once to lose their hold. The new King encouraged the restoration of painted altar-pieces, stained-glass windows, and decorative adjuncts in the church ritual. Church dignitaries, most closely in touch with

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the Royal aims, followed Charles's example, and nobles and courtiers began to regard painting in a wider range of view than the circumscribed limits of portraiture. The initial difficulty in the new order of things was the paucity of artists,—native-born,—who remained in this benighted land. Certainly the alien painters of the previous reign were strongly established, and had many pupils from abroad. Charles was, above all things, a patriotic son of his country, and, whilst he used alien services, he looked for his own subjects to limn him and his Court, and raise the painting glory of Britain to its former eminence under the Plantagenet Kings. He picked up the brocaded mantle of Henry III., and wore it with rare distinction.

The "Pageant of the Painters of Britain" is, perhaps, a sorry show in point of numbers, as it moves upon this transformation scene. Headed by George Gower and Sir Nathaniel Bacon—of Elizabeth's Court, and George Jamesone—the Scot, there follow in good fellowship, Cornelius Jonson, the brothers De Critz, and Sir Robert Peake—with their young pupils William Dobson, Henry Stone, William Faithorne, and Robert Walker—portrait-painters and engravers in large. In another group,—bearing the solitary artistic honours of the last reign,—march Peter Oliver, John Hoskins, and Samuel and Alexander Cooper,

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with several other miniaturists. All make a brave, brave show—for are their hearts not warmed by the glorious morning sunbeams of the Stuart zenith ?

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Cornelius Jonson was born in London in 1593, his parents were naturalised British citizens from Flanders. His name is catalogued as Janssens van Ceulen—an obvious transposition—and is placed erroneously among the painters of the Dutch School. His only connection with Holland extended over the last fifteen years of his life and he certainly died at Utrecht. In the National Portrait Gallery are portraits by him of “Sir Edward Coke”—the famous Lord Chief-Justice, painted in 1608 ; “Thomas, Baron Coventry,” Lord Keeper of the Great Seal, painted 1615 ; and “Richard Weston, first Earl of Portland,” Lord High Treasurer, painted 1628. At Hampton Court is “George Villiers, first Duke of Buckingham,” and there are examples of Jonson’s work in many country mansions. At Dulwich are two examples of Jonson—portraits of “Ladies.” In the Rijks Museum, at Amsterdam, is a “Portrait of a Gentleman,” signed “Corns. Jonson, Londini fecit 1648,”—the last work he did in England.

Jonson was apparently a limner of miniatures also, for in the Jones Collection is a “little” portrait in oils of John Pym the great Parliamentary leader, which was painted by Jonson in 1647. In

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the same collection are portraits of small size, by him, of "A Lady" and "A Gentleman," originally in Prince Rupert's Collection. His art is markedly British in character, with nothing Dutch or Flemish about it; and it is full of charm. His drawing is correct and sharp, his subjects are posed well, he gives expression and animation, and his colours are carefully chosen, and, above all, his technique is finished. Cornelius Jonson ranks with William Dobson as a "Great Master of the British School." In 1648 he packed up his possessions and left England for Holland—why, we do not know: it was said he felt keenly the priority accorded to Van Dyck and his work.

John and Emmanuel de Critz were sons of John de Critz—"famous for his painting," as says "Wits Commonwealth,"—published in 1598. They were decorative artists, and painted ceilings, scenery, and masques, and both of them became Sergeant Painters to King Charles I. At Oxford, in the Ashmoleum Museum, are, what are called, the "Tradescant Portraits," which were painted undoubtedly by the two brothers, under the instruction of their father. In the Schools at Oxford is a very quaint portrait of "John Bull"—a thin-faced young man wearing the apparel of an amice and the fur cape of a canon. On the frame is—"The Bull by force—the Bull by skill"—in the left-hand corner are a human skull and an

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hour-glass. The composition is unsigned, but it is manifestly by a De Critz. These works are in the same category of excellence as those of Sir Nathaniel Bacon of Culford. The De Critz was a family of painters, for old John De Critz had a brother, Thomas, also a capable artist in portraiture. The name of Oliver de Critz is read upon a pleasant composition in the Ashmolean Museum. Furthermore the "Double Cube" at Wilton House was the work of a De Critz, and Pepys speaks of a striking portrait of "Edward Montague, the first Lord Sandwich,"—the celebrated statesman and patriotic Parliamentary commander on land and sea,—by T. de Critz. Robert Walker, the painter, called the De Critz—"the best native painters of the day."

Robert Peake, painter, engraver, and print-seller, was already eminent in the reign of James I., of whom, in 1612, he painted three miniature portraits and received £20. His ability as an artist, and his loyalty as a soldier, were recognised by Charles I., who named him Sergeant Painter in 1627. Later,—after his exhibition of bravery as Lieutenant-Colonel in the Royal Army at Basing House, in 1645, where he was wounded and made a prisoner by the Roundheads,—he received the accolade of knighthood, personally from the hands of the King, at Oxford. Sir Robert Peake died in 1667.

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William Dobson, born in London in 1610, was the son of a spendthrift father who had considerable property at St Albans. Before the family troubles became hopeless, the boy,—who appears to have possessed rare artistic instincts,—was apprenticed to Sir Robert Peake. His master noted his taste for painting, encouraged him, and gave him several “old Masters” to copy. Young Dobson was attracted by the manner of Cornelius Jonson, and his later paintings show something of that Master’s influence. His career, alas! as a painter was early blasted for lack of means, and he fell into extreme poverty. A happy accident rescued him from actual starvation. One day, as the story goes, Van Dyck chanced to pass a mean print-shop in Snowhill, Holborn, and he saw in the window a small religious picture which attracted his attention. He bought the picture, and after making inquiries about the artist, discovered him in a shabby attic alone with his little daughter. The Master heartened the poor fellow, and offered him employment as assistant in his studio at Blackfriars. A few years later Van Dyck presented Dobson to King Charles, and His Majesty,—only too delighted to find a native painter of ability,—at once attached him to his Royal person. Upon the death of Van Dyck the King appointed Dobson Sergeant Painter. He accompanied the Court to Oxford at the outbreak of the Civil War, where

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he painted Charles several times, with the Prince of Wales, Prince Rupert, and many nobles and ladies of the Court. Dobson's pictures are fairly numerous: he is represented at Blenheim Palace, Chatsworth, Wilton, and other mansions. "The Decolation of St John the Baptist" in Lord Pembroke's Collection is a grand work,—comparable to similar compositions by Rubens and Van Dyck. At the National Portrait Gallery are eight examples, of which "Endymion Porter" is as good and lively as anything painted by any other Master of the day. Porter was a prominent man of letters and a patron of polite culture and the Fine Arts. Charles employed him as one of his principal agents abroad in procuring masterpieces for the Royal Collection. "Thomas, Lord Fairfax, and the Lady Anne Vere, his wife" is also an excellent piece of work, if somewhat stiffly posed. At Hampton Court is an interesting composition, "Charles Cavendish, Viscount Mansfield, and the Lord Henry Cavendish,—two sons of the Duke of Newcastle," entitled "After Van Dyck": it is, however, undoubtedly an original work of William Dobson, and painted whilst he was assisting Van Dyck at Blackfriars. Although manifestly affected by the Flemish manner, Dobson's portraits are distinctly British in character; no Fleming,—man or woman,—has the distinction of high breeding and bearing which are so striking in his

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canvases. Dobson's manner was free and bold, he was a good draughtsman; his colours are rich and well-blended, he imparts dignity and gracefulness, and life and atmosphere to his compositions. He is especially good in the expression of the features and the delicacy of the hands. The King dubbed him "The English Tintoretto," and we may add, "The English Van Dyck." Dobson stood unrivalled as a painter in the seventeenth century, and his name and work add honour to his country.

Henry Stone—"Old Stone," they called him, rather unreasonably,—was the eldest son of his father, Nicholas Stone, distinguished as Sculptor and Master-mason to James I. He was apprenticed to his father, but was sent to Holland, where he remained several years, and then went off to Rome to study under Bernini. He returned to England in 1642, and set up as a sculptor, but the art of sculpture was even still more depressed than that of painting, and he soon exchanged his chisel and mallet for brush and palette, and began to copy such "Great Masters" as came his way. After "Titian" and other Italian painters, his work had a ready sale: it was noteworthy for exact outline, careful rendition of colour, and good finish. Stone's copies of Van Dyck's works were so excellently done that they gained even higher prices than the originals! He wrote and published

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a treatise "On the Art of Painting." At the National Portrait Gallery are his portraits of Charles I., Archbishop Laud, the Duke of Northumberland, and Inigo Jones. Stone died in 1653—the last of his family.

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William Faithhorne was born in London in 1616: he learnt his Art—drawing portraits in crayon and engraving compositions—from Sir Robert Peake, and, following his Master's fortunes on the field of arms, was taken prisoner at Basing House. On his release he went to Paris to perfect himself under Robert Nanteuil, the well-known draughtsman and engraver.

Robert Walker's name appears upon six portraits at the National Portrait Gallery, but very little is known about him. He was a contemporary of Dobson, Stone, and Faithhorne, and was a great admirer of Van Dyck, but his style is all his own. He appears to have sided with the Parliamentarians against the King. No Royal patronage came his way, but he painted the Lord Protector many times, and belongs really to the Commonwealth. Still King Charles valued his Art and prized his copy of Titian's "Venus." The Duke of Sutherland has a very virile portrait of "Robert Devereux, third Earl of Essex"—a renowned Cavalier—by him.

Turning, in the "Pageant," to the complementary group of miniaturists,—bearing in their hands

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precious little gems of the limner's art, which every fair woman and every fine Cavalier admired and coveted,—we observe Peter Oliver, son, pupil, and collaborator of Isaac Oliver of the last reign. He has developed a most delicate and truthful style, and his work takes a wider range than that of any previous portrait-painter “in little.” Noting his precision, King Charles employed him to copy “in little” many of the masterpieces in the Royal Collection, in water-colour. He was equally successful in the use of Indian ink : several etching examples are at the British Museum, and one of the most delicate, “The Holy Family and St John Baptist,” after Raphael, is at Windsor Castle. He painted also in oils, “in large,” and many so-called “Van Dycks” are undoubtedly by his brush. In miniatures Peter Oliver excelled both in portraiture and subject-compositions. In the Jones Collection, at the Victoria and Albert Museum, is a very beautiful copy on vellum of Titian's “Flight into Egypt”—signed and dated 1628—it was painted for the King. In the Salting Collection is the “Earl of Pembroke”; in the Wallace Collection is “Thomas, Baron Coventry,”—Lord Keeper of the Great Seal,—and there are examples in the collections of the Duke of Buccleuch, Marquess of Exeter, Earl of Derby, and Mr Burdett-Coutts. Like his father, he was successful in exactly filling his “egg shapes” without traces

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of suppression or redundance. Peter Oliver died in 1660.

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Peter Oliver, as the "Pageant" passes, is seen holding by the hand his young nephew, John Oliver (1626-1705): he became famous as a master of stained glass. Following are John Hoskins and Samuel and Alexander Cooper, each a recognised master in miniature. John Hoskins painted on canvas "in large" as well as miniature, but his fame rests upon the latter. Sir Kenelm Digby, in his "Discourses," says,—“By his painting ‘in little’ he pleased the public more than Van Dyck.” At the National Portrait Gallery is a portrait of “Prince Rupert” painted on a card; in the Jones Collection, the beautiful and stylish “Mary Sidney, Countess of Pembroke,” is signed “J. H.” In the Salting Collection is his “Lady Catharine Howard” and “Charles Sackville, sixth Earl of Dorset,” and one other; and in the Wallace Collection, “Edward, second Viscount Conway”—limned in 1653, and another, “A Gentleman of the Time of the Commonwealth.” At the National Portrait Gallery are two famous portraits—“Robert Cecil, first Earl of Salisbury,” younger son of Elizabeth’s great statesman, Lord Burleigh, Secretary of State; and “Robert Carr, Earl of Somerset,” Lord High Chamberlain, and a favourite of James I. His work is marked by rare simplicity and truthfulness; his flesh tints, however, have

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something of Holbein's ruddiness. Hoskins died in 1664.

Samuel Cooper, born in London 1609, was a pupil of his uncle John Hoskins, but he had a great feeling for the manner of Van Dyck. After working patiently for a time in England, he went to France and Holland,—carefully noting missals, miniatures, and portraits. He stands out as the greatest limner of the seventeenth century. He was the first painter in Britain who imparted the fulness and vigour of large canvases to miniature treatment. Breadth and dignity are his salient characteristics. His painting is remarkable for the nobility of the features, the even flow of his pigment for hair, and for the singular clearness of his flesh-tints. Alertness of expression he imparted to his faces which have all the force of spontaneity. The distinction of pose Cooper gave his portraits struck Van Dyck so forcibly that he set to work to learn his method and imitate his treatment. He belongs, however, to the Commonwealth and the Restoration. Samuel Cooper died in 1672. Alexander Cooper,—Samuel's elder brother,—was also a pupil of Hoskins. He painted canvases and miniatures, both in oils and water-colours. He went early to Flanders and Sweden,—where he was honoured by commissions from Queen Christina. His work is excellent, the drawing particularly good, but he lacks something

PLATE VII

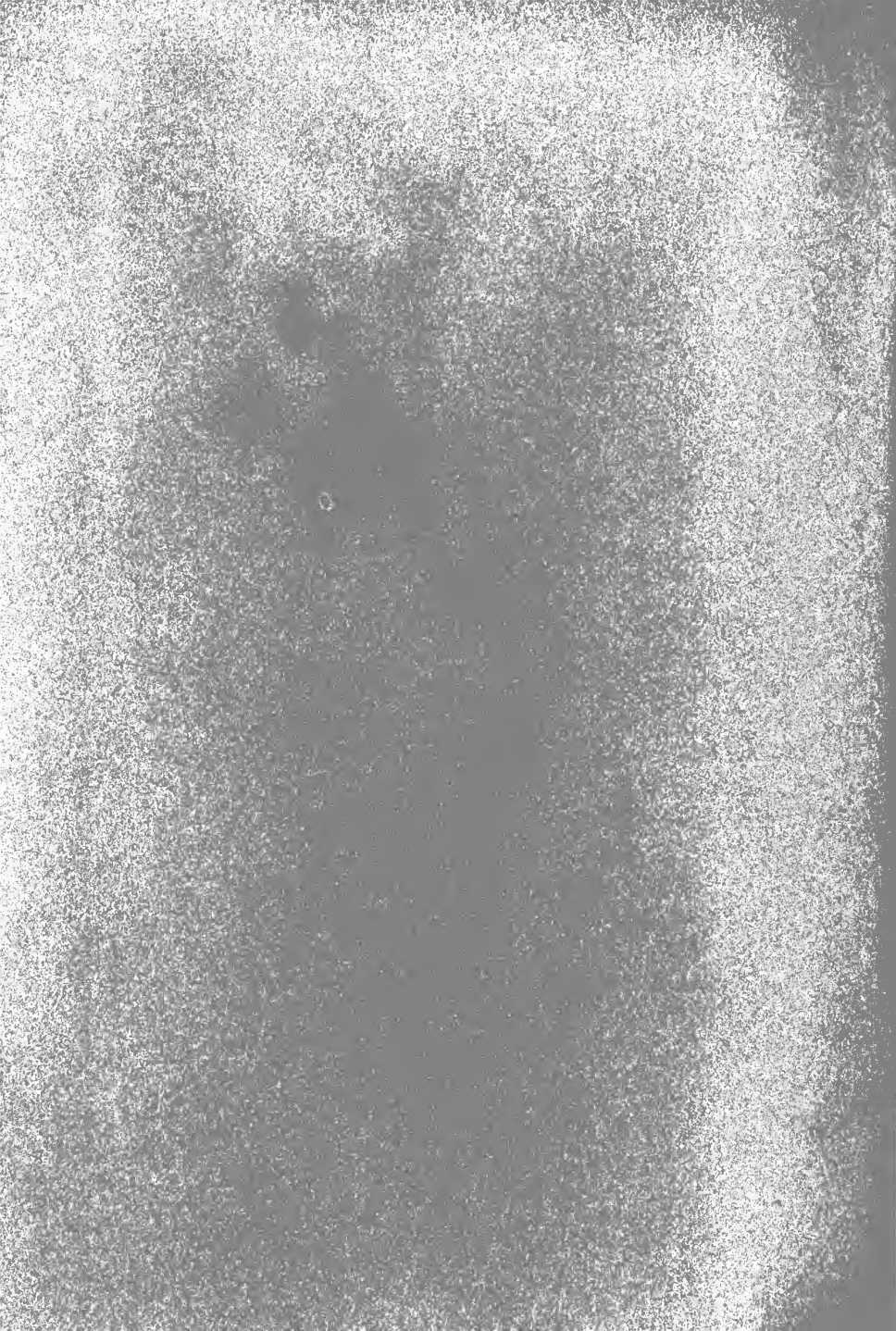
"THE AGE OF INNOCENCE"

BY SIR JOSHUA REYNOLDS, P.R.A.

Could one wish for a greater contrast in portraiture than "Lord Heathfield" and this perfectly charming composition. Reynolds excelled in both limits of his art—strong men and children. Had he been a painter of the Italian cinquecento he would have painted "The Holy Child"—he did paint a boyish "St John Baptist" and "Heads of Cherubs." We have not been told who the little girl was: perhaps a little playmate of the painter in Hyde Park? The arrangement is as natural as possible: the child sees something, and is rather startled. This is happily one of Sir Joshua's best-wearing canvases.

"The Age of Innocence" was painted 1783-1787; it is now in the National Gallery, Trafalgar Square.





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of the vitality of his brother. He died in London in 1659.

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Another foreign artist of eminence must be named for the important part he played in the Art-culture of the kingdom, Niccolo Lanieri—called in British catalogues Nicholas Lanier. Born in North Italy in 1568, he came with his parents to London when he was a young man. He was a painter, musician, connoisseur, and raconteur, and during the reign of James I. became the centre of an artistic circle. He was quite the sort of man to be useful to King Charles, who employed him, as he did Endymion Porter, in the discovery and purchase of Italian masterpieces for the Royal Collection. The King made him his Private-Closet Keeper, with an annual pension of £200, and assigned to him the care of his Art treasures. At Windsor are some of his drawings—originals and copies—in crayon, very well done. Lanier was also a collector of etchings, a liberal patron of British artists, and a never-failing medium between his Royal master and painters seeking Royal favour. His portrait, probably by himself, is in the Schools at Oxford—well posed and painted. Nicholas Lanier lived chiefly at Greenwich in apartments given to him by the King, and there he died in 1646, broken-hearted, it was said, at the menacing misfortunes of the Sovereign he loved and served so well.

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In 1629 came over the sea to London a very distinguished envoy from the Low Countries—"the Prince of Artists," Peter Paul Rubens. Charles received him with almost Royal honours, and persuaded him to paint several Royal portraits, and above all to decorate the ceiling of the Royal Banqueting Hall at Whitehall. The theme of this work was the "Apotheosis of James I.," but it never made any appeal to the Master; nevertheless the composition is a masterpiece of arrangement, equipoise, and colour. Moreover, it served a very useful purpose,—as no doubt it was intended to do by the King,—for it became an inspiring model for British decorative painters. Rubens's impressions of England and British Art were expressed in a letter he wrote to Mons. Dupuy, a French friend. "This Island," he wrote, "seems to me a place well worthy the curiosity of a man of taste, not only on account of the charm of the country, the beauty of the race, the outward appearance of luxury proper to a wealthy people happy in the enjoyment of peace, but also on account of the incredible number of excellent pictures, statues, and antique inscriptions belonging to the Court." Alas, that this warm-hearted appreciation should have received, within a little more than a decade, such a fanatical repudiation! During Rubens's stay in England he advised the King to purchase the celebrated "Cartoons of

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Raphael," which had remained at Arras ever since the looms of that famous tapestry manufactory had furnished the nine hangings destined for the walls of the Sistine Chapel. The purchase was completed in 1632, for £300, and his Majesty placed the "Cartoons" at his new tapestry works at Mortlake for reproduction in silk and wool,—a project never carried out. After many changes of locality these famous coloured drawings are now in the Victoria and Albert Museum—"Loaned by His Majesty the King."

The manner of life of the King and Queen and the pleasures of the Court were all of a refined and artistic character. Queen Henrietta Maria was not only a very pretty woman, but she dressed well and shared her Royal Consort's Art predilections. Masques and pageants were orders of the day, and the King added to their brilliance by his patronage of the glorious waterway between Windsor, Hampton Court, and Greenwich. His happiest days were spent serenely floating in gaily decorated Royal barges upon the clear stream of Father Thames. Music, lection, and song, with light refreshments—English Fêtes Champetres—on and off the sedgy wooded banks, where the Arts and Crafts were in friendly decorative rivalry,—enlivened Court and country alike. The Crown then rested lightly upon the Royal head which was destined so soon to fall in Whitehall.

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The coming of Anthony Van Dyck was the opening of a golden epoch in the annals of British painting. Born at Antwerp in 1559, he became a pupil successively of Van Balen and Peter Paul Rubens. At nineteen he was admitted a full member of the Artists' Guild, as a painter of religious subjects. In 1621 he visited London, then made a student's trip through Italy, and settled for a time at Genoa, —where he painted more than 100 portraits of the wealthy "Beauties" of the "Proud City." In 1632 he took up his abode at the Court of Charles I., and, with his Royal patron, produced some of the most splendid spectacles that grace the "Pageant of the Painters of Britain." Van Dyck was appointed Sergeant Painter, with a yearly pension of £200, knighted by the King, and given a noble suite of apartments at Blackfriars. Thenceforward a succession of magnificent portraits have made forever memorable the waterway and riverside, Blackfriars to Whitehall. The first Royal commission to Van Dyck was a large composition of "King Charles, Queen Henrietta Maria, and the Royal Family," now at Windsor. Van Dyck painted the King thirty-eight times, and the Queen thirty-five, and these are scattered in galleries all over Britain and the Continent. The whole Court and many literary and commercial celebrities became infatuated with the gallant bearing of the painter and with the

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stylish manner of his work. His studio was thronged morning, noon, and night by aspirants for the honour of a sitting. A visit to Blackfriars was quite as much a part of the day's duties, for fashionable people, as was a Royal audience at Whitehall.

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The most striking thing about the art of Van Dyck is the remarkable versatility with which he addressed himself to reproduce, with infinite delicacy, the seductive and varying charms of his lady-sitters, and, with emphatic touch, the virile attributes and characteristics of his men patrons. It was his amiable custom to entertain at Blackfriars, with lavish hospitality, people who interested him; and, whilst they were discussing the culinary triumphs of his chefs, to study carefully their figures, features, pose, and animation. The siesta found him swiftly committing to grey paper, in black and white and wash, the impressions he had formed. A quarter of an hour sufficed for the outlining of each subject and the fixing of the draperies: then assistants filled in the composition in flat colours indicated by the Master, and his own facile touch, in every part, finished the portrait. Hands,—so beautifully drawn and coloured,—were taken not always from the sitter, for if such features were imperfect, he supplied them from models specially engaged for that purpose.

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We must regard Holbein and Van Dyck as the two chief revivers of British painting, and the Masters of our great portraitists of the Georgian Period. Both of them, however, were influenced by the native Art of their adopted country. The unmatched refinement of British miniaturists gave Van Dyck, in particular, much to admire and much to learn. Samuel Cooper's delightful limning, in particular, was a revelation to the painter from Flanders. The aristocratic manners and refinements of the Court of Whitehall were quite in Van Dyck's way, and what he saw and learned he developed in the unique series of British portraits upon which his great fame mainly rests. The last two years of his life were less actively occupied with painting than had been the greater part of his career. He had married a granddaughter of the Earl of Gower—Mary Ruthven—a very pretty woman, and talented,—to judge by her exquisite portrait, painted by her husband, at the Pinakothek, Munich. She was one of the chief "Beauties" of the Court,—a typical English noblewoman. Social duties and attendance on the King consumed all the time of the attractive couple. Van Dyck died in London, 1641, and was buried at St Paul's Cathedral. His influence upon British Art was immense: indeed it is hardly too much to say he was the "St Joseph" of the "Holy Family of British Painters."

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King Charles survived his favourite painter and companion, Sir Anthony Van Dyck, eight years—years of utmost stringency and trial. No Parliaments sat,—the methods of Parliamentarians were subversive of loyalty, law, and order. The most liberal-minded Sovereign that had occupied the throne, Charles strove to retain the love of his people by ceaseless efforts for their betterment. The opening of Hyde Park freely to all and sundry of his lieges was but one of many proofs of his sincerity in the interests of national progress and constitutional government.

The famous Royal Picture-Gallery,—whose Art treasures overflowed Whitehall, St James's, Greenwich, and Hampton Court, and other Royal residences, had been amassed by the King, not alone for the selfish enjoyment of the Court, but for the better training of Art-students and for the advancement generally of the public taste. No such aggregation of masterpieces had ever been accomplished by any previous Art-connoisseur. Foreign Sovereigns and Governments, knowing by good report the artistic predilections of the British King, hastened to offer,—in place of the jewels and gaudy shows presented to Elizabeth and James I.,—fine pictures and real works of Art. Philip IV. of Spain, for example, sent over Titian's "Venus del Prado"; Louis XIII. of France, Leonardo's "St John the Baptist"; and, when

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the States of Holland despatched an embassy to congratulate the King and Queen upon the birth of the Princess Elizabeth, at Charles's feet they laid four canvases by Titian and Tintoretto. In 1628 a magnificent addition was made to the Royal Collection by the purchase of the pictures of the impoverished Duke of Mantua, Carlo Gonzaga, eighty-two in number, chiefly examples of Raphael, Correggio, Titian, and Giulio Romano. Very many of these are still at Windsor Castle and Hampton Court. In 1632 the Royal Galleries contained four hundred and fifty-three splendid compositions by thirty-seven great foreign painters: in 1643,—the last year of Royal acquisitions,—the number had risen to thirteen hundred and fifty-seven. His Majesty was delighted to mingle with visitors to the galleries, of every age and rank, to ask and answer questions, and to welcome and give commissions to artists seeking Royal favours. Never was a British King so happy, and perhaps never so useful.

Alas, and alack all this pageantry,—all this prosperity,—was rudely shattered by the grim horrors of Civil War. The King fell a victim to high treason, the Court was decimated and all the artists fled. Religion and Art fell with the Monarchy—an overwhelming triple disaster for a contented people. The Royal Collections of pictures, sculptures, and antiques, indeed, were kept

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intact till some time after the foul deed of January 30, 1649, had splashed the fair face of Britain with Royal blood. Then, in the fell order of political corruption, the treasures were dispersed ; but not until the leaders of the "Terror" had taken their choice, and others, with no better claim, had helped themselves. The Arts and Crafts were involved in the vortex of destruction, and a heavy sable pall covered in blackest night the golden days of Charles I. The progress of the "Pageant of the Painters of Britain" was arrested, and its participants were turned to salt and stone !

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II

The martyrdom of Charles I.,—for such it was in truth,—was the knell of Fate to artists and craftsmen ; and we fear to gaze, as the funereal curtain rises upon the degenerate days of the Commonwealth. When the lights are turned on we behold sinister sights—irrational and implacable bands of fanatics hounding out of their hiding-places holy priests and cultured laymen, peaceful artists and pretty women—to kill and persecute ; and "pricking" here and there for things of beauty and objects of value to loot and prostitute. What chance then had the Fine Arts of life and fruitfulness ? Faint indeed was the sound of loom and workshop, the light of studio and library, and the incense

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of church and boudoir. The nine comely, beneficent "Sisters of the Liberal Arts" covered their fair heads with their hoods and crouched in the dust.

Some of the artists of the happy reign just ended certainly remained in concealment, and there, in deep anxiety, pursued their gentle avocations. Of these were Sir Robert Peake, William Dobson, William Faithhorne, and Robert Walker; with Peter Oliver, John Hoskins, and Samuel Cooper. Dobson, during the Commonwealth, painted "John Milton,"—now at Crombe Abbey,—and other leaders in the Pandemonium, but he died poor and in debt, the year after the murder of King Charles. Faithhorne, in 1650, having returned from the Continent, opened a print-shop near Temple Bar, and still went on drawing and engraving. His best work was an excellent portrait of "John Milton in his 63rd Year," painted in 1670,—it is now in the National Portrait Gallery: his own portrait, by Robert Walker, is there too. He died in 1691. Robert Walker was apparently a useful instrument, as well as the favoured painter of the Lord Protector Cromwell—at least he painted several portraits of him,—and, as was reported, at every sitting the Protector warned him, "Paint me as I am, warts and bumps and everything!" Walker's portrait of "General Henry Ireton" was painted in 1649; "General John

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Lambert" in 1650; and "John Owen"—a prominent Court Puritan divine—in 1654-5. Portraits by Robert Painters of Walker are all well drawn and fully painted, with the Stuarts good technique and tone. They are directly British in type and treatment, true to nature, vigorous and impressive. He died at Arundel House in the Strand in 1660.

Samuel Cooper is well represented at South Kensington: in the Jones Collection are "John Wilmot, Earl of Rochester," "John Thurloe," Secretary of State to Oliver Cromwell, "Prince Rupert," "Charles II."—a youth in armour—in oils on cards, and "John Milton," in water-colour. In the Salting Collection are "Algernon Percy," Lord High Admiral, and "The Earl of Sandwich." In the Victoria and Albert Museum is also a very interesting object, Cooper's pocket-book, full of miniature studies. In the Wallace Collection are "Charles II." and "Lady of the Court." "Cromwell" is at Chatsworth,—perhaps the finest "Cooper" of all, a speaking likeness. The Duke of Richmond and Gordon has a superb portrait of "Charles II." in the robes of the Order of the Garter. At Windsor Castle, and in the Duke of Buccleuch's Collection, are many good examples of Cooper's work. He died in 1672.

The names of no new painters appear upon the rolls of British painting, what time Cromwell played ducks and drakes with the British Consti-

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tution. However, in the National Portrait Gallery, at Hampton Court, and at Dulwich, and in very many private collections, are numbers of portraits of celebrities of the period—each marked “Unknown Painter.” Many of these compositions are excellently executed and are fully characteristic of the times and circumstances. At Dulwich, in particular, is a series of Puritan divines—Richard and William Perkins, Alexander Nowell, and other controversialists—and another suite of play-actors,—such as Edward Alleyn, Will Sly, Richard Burbage, Nathan Field, William Cartwright, and Tom Bond—with many other well-known personages. The National Portrait Gallery has “William Lenthall,” Speaker of the Long Parliament; “William Prynne,” the fierce controversialist; “Sir Henry Vane,” the most consistent statesman of the day; “Edward Hyde, Lord Clarendon,” the staunch adherent of the Stuart cause; the affable “John Selden”; “Richard Cromwell,” the second Lord Protector; “Richard Baxter,” the leading divine; and others. In connection with this list of actors one naturally inquires what has become of the scenery and decorations used for the presentation of the plays of Shakespeare, Ben Jonson, and other dramatists, during the reigns of Elizabeth, James, and Charles?

In Scotland, several native painters were at

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work during the Commonwealth and Restoration. Court
Of these, perhaps, the most noteworthy was John ^{Painters of}
Michael Wright. Born in Aberdeen in 1615, he ^{the Stuarts}
studied the work of George Jamesone. He went
to England and Italy, and, returning to London,
he painted the portraits,—among others,—of
“Mrs Claypole,” Cromwell’s favourite daughter,
“Colonel John Russell,” and “General Monk.”
Evelyn calls him “That famous painter Mr Wright.”
At the National Portrait Gallery are “Mrs Clay-
pole,” “Thomas Chiffinch,” Keeper of King
Charles II.’s jewels, and “Thomas Hobbes,”
the philosopher and writer: at Hampton Court
is the comedian Lacy,—in three characters,—
painted in 1675. Wright then returned to Scotland
and painted many portraits—that of “Sir William
Bruce” is one of the most beautiful and highly
finished compositions in the Kingdom. Wright’s
style is notable for clever characterisation, good
disposition of light and shade, and a very pleasant
blend of colours.

To turn once more to political affairs,—the
nation became wearied with the travesties of
government and justice under the Commonwealth,
and, after ten years of distemper, men’s minds began
to return to a more healthy condition. Remark-
able for its natural affinity to monarchical institu-
tions, the country cast off the Cromwell incubus.
By one of the weird perversities of Fate, Richard

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Cromwell,—acclaimed Lord Protector on his father's death,—was more of an artist than a statesman. Upon the restoration of the monarchy he fled to France, and spent his time in *painting* and reading! His portrait, by an "Unknown Painter," is at the National Portrait Gallery,—perhaps it was painted by himself!—a good-looking young man, but lacking character. Richard Cromwell lived through the reigns of five British sovereigns, and he witnessed the revival of the Arts and Crafts.

PLATE VIII

“THE BLUE BOY”

BY THOMAS GAINSBOROUGH, R.A.

Possibly the surprise expressed on the little girl's face in Reynolds' "Age of Innocence" was occasioned by her vision of the very beautifully dressed "Blue Boy." This is a world-famous masterpiece. The "boy" was the fourteen-year-old son of Mr Buttall, a well-to-do tradesman, at the corner of Greek and King Street, Soho—his name was "Jonathan." In this delightful portrait Gainsborough revelled in his favourite colour: some touch of this peculiar shade of blue is to be seen in almost all his portraits. The costume was, of course, a fancy of the painter—not a fashion of the day: it very effectively sets off the good-looking boy's well-developed figure.

"The Blue Boy" belongs to his Grace the Duke of Westminster, and is at Grosvenor House, Park Lane, London. He was painted in 1772.





CHAPTER IV

COURT PAINTERS OF THE STUARTS (2)

1603-1714

I

“TERRAS Astræa Revisit!”—freely, “The Stuart
Star once more illuminates the Land!”

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Never was there a more joyous scene than that which greets us as the nightmare of the Commonwealth passes away. A light-hearted, handsome, and generous Sovereign is riding in triumph through London town, acclaimed by the delirious vociferations of thousands of loyal citizens. On every hand, in every street, at every window, are men and maids, matrons and boys, attired in gladsome garments, which have been laid up for years in locked chests and secret drawers. Bright ribbons float in the air, deftly twined with flowing locks—who said “Roundheads”? Gorgeously emblazoned banners, finely woven carpets, and rich silken hangings wave gaily in the summer air. Festoons of greenery and sweetly scented flowers are here and there and everywhere. Bells chime and jangle within the city belfries, cannons are fired on Tower-Hill, shaking ground and casement, and

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the clank of swords and spurs, the rattle of kettle-drums, with the blare of trumpets, strike upon every ear. Father Thames is once more himself, for splendidly decorated barges, weighted with hosts of merry-making citizens, sweep up and down the tideway. Court and city are at one in their "greeting of Charlie." Ambassadors from foreign States, in all their finery, are in line to welcome the Sovereign and offer,—as they did to his august father,—art treasures, with their deep obeisance. It is Oak-Apple Day, May 29, in the good year 1660, and Charles II. has at last come into his own.

The Arts and Crafts remove their mourning veils to hail another art-loving monarch. Every studio and every workshop is as busy as can be, preparing for the new era of prosperity, and they will not have long to wait. His Majesty's lengthy sojourn in early manhood, in France and the Low Countries, had not only introduced him to the manners of foreign Courts, but had provided opportunities for artistic culture. No class of men abroad interested the young Prince more thoroughly than painters: they were able to reproduce in miniature, and "in large," the verisimilitudes of the fair ladies and the fair scenes he loved; and Charles reckoned them among his dearest friends. Quite naturally artists and art-lovers of every degree sought his patronage, and followed in the Royal suite across the sea.

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One of the earliest acts of the new King was the promulgation of a Royal Proclamation requiring the immediate restitution of the scattered treasures of the Royal Collections. The carrying-out of this Royal command met with unsurmountable difficulties. An Order-in-Council of the Protector was discovered, which ran thus:—"All pictures that have representations of the Second Person of the Trinity, and of the Virgin Mary, shall be forthwith burned." Who can tell what great masterpieces for ever perished in that sacrilegious frenzy? Many nobles and others, however, who had possessed themselves of Royal property, hastened to restore their pelf. The States of Holland, under whose banner Charles had been secure, having acquired many objects which had crossed the sea, now made an offering of them to the new King. Charles repurchased many splendid canvases, pieces of sculpture, and other precious objects, but after all, alas! some of the principal pictures remained, and do so to-day, in the possession of foreign galleries.

"The Pageant of the Painters of Britain" passes once more into the full blaze of popularity and prosperity, and all the artists move to a lilting measure. Of the Masters of the two past decades,—bedight again with their painters' robes and jewelled medals,—march John Hoskins and Samuel Cooper, Isaac Fuller and John Michael

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Wright :—with two new aspirants to limning honours,—Thomas Flatman and Nathaniel Dixon; and two tyros, “in large,” Francis Barlow and Robert Streater. Fuller, indeed, was born quite long ago, in 1609, and early went to France, where he studied under François Perrier—a French decorative-painter of distinction. Returning to London late in the reign of Charles I., he opened a painting studio in Blackfriars, and attracted many pupils. His speciality was wall and ceiling painting, which received great encouragement from Rubens’s visit, and his canvas-work in the Banqueting Hall at Whitehall. Fuller’s best work is to be seen in the College Chapels at Oxford. These compositions called forth eulogies from Addison the poet,—who was himself a connoisseur-collector of distinction. Fuller’s portrait, painted by himself, hangs in the Hall of Queen’s College. He died in 1724.

This mention of the decoration of ceilings and walls, with subject compositions, is interesting, as indicative of a fashion which, although universal in Italy and France, never became popular in Great Britain. Certainly there were vast bare wall spaces and open timber-work in church, palace, and city-hall calling loudly for decorative treatment, but little beyond heavy gilding was attempted. The fruitful, happy days of Henry III.’s “Greate tables” and ceiling panels had passed long ago, and men had forgotten the famous

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“Masters of Westminster.” Consequently the decoration of the Sheldonian Theatre at Oxford, in 1669, was regarded quite as an innovation. The artist was Robert Streater, Sergeant Painter to the King. Streater was born in London in 1624, and went to Paris to study historical painting under Du Moulin. There he also learnt to paint portraits, landscapes, architecture, and still-life, and returned to London, with the rush of expatriated Royalists, who hailed the Stuart restoration in 1660. King Charles employed Streater extensively in painting scenes for Court masques and parades. His ceiling work at Whitehall for the King proclaimed his ability, and among other ceilings, by his hand, was that of the Church of St Michael’s, Cornhill,—traces of which still remain. He painted also an ambitious suite of five panels depicting “Charles II.’s Escape after the Battle of Worcester, 1651.” His work exhibits great force and character, and is a proof that the painter was an adept in skilful arrangement and correct technique. Pepys bears witness to Streater as “an excellent painter of perspective and landscape.” He died in 1680.

Francis Barlow was born in London in 1625, and learnt his art as a portrait-painter from one William Sheppard, of whose identity and work there is no record. He excelled in a line not hitherto traversed seriously by British painters—

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the delineation of creature-life. Such subjects he drew and painted with the greatest accuracy. Much of his work was done with a very fine pen, and then slightly tinted with brown and green. The landscapes, in which his creatures move, were very naturally and fully rendered—indeed Francis Barlow may be called the first of British landscape painters. His fondness for creature-life also led him to undertake the decoration of ceilings, whereon he freely painted birds of all sorts and kinds, at rest or on the wing. Some of these, and other nature-studies, Hollar engraved in 1671. Barlow lived, now rich, now poor,—for he was most improvident,—in Drury Lane, and there he died in 1702.

Thomas Flatman came of a wealthy family with landed property in and about the town of Diss. He was born in 1633, and entered in due course as a student at New College, Oxford,—of which Society he became a Fellow,—and was, later, called to the Bar at the Inner Temple. His rare culture led him first of all to poetry: his most considerable publication—"Poems and Songs"—appeared in 1672, and had a record sale. Painting shared his love with the charms of the "Gentle Muse," and, being fascinated with the beauty of Samuel Cooper's exquisite miniatures, he became his ardent pupil and imitator. In the Wallace Collection is a very beautiful miniature

PLATE IX

"THE HONOURABLE MARY GRAHAM"

BY THOMAS GAINSBOROUGH, R.A.

This charming lady is the "Queen" in "Gainsborough's Gallery of Portraits." She was the second daughter of Charles, ninth Lord Cathcart: she became the wife of Thomas Graham, Lord Lynedoch, one of the most distinguished Generals in the Peninsular War (his portrait, by Sir George Hayter, is at the National Portrait Gallery). Many people regard this as Gainsborough's finest portrait. The distinction of high-breeding, good looks, and a beautiful costume are splendidly rendered by the enthusiastic painter. The pose, colour, and technique are all perfect. Van Dyck never did anything quite so good.

"The Honourable Mary Graham" was painted in 1776, and is now in the National Gallery of Scotland.





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"Charles II." by him : it is one of the very finest examples extant of British limning. Flatman painted upon a rather larger scale than the ordinary "egg shell," and therefore he was able to give details more boldly. He never, however, quite attained the elegance and distinction of his Master, although his pose and colours are very good and brilliant. In the Salting Collection are five of his miniatures—each marked by robustness of treatment. Flatman also painted "in large": the Dukes of Buccleuch and Portland have collections of his work. He died in 1688. Very little is known about Nathaniel Dixon and his work. Examples may be seen in the Salting, Buccleuch, and Sotheby Collections. He was especially successful in his miniature portraits of ladies, which he drew and painted with distinction. He was born in 1640, and died in 1691.

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When Charles II. was firmly seated on his throne sundry inimical Cromwellian enactments against foreign painters were rescinded, and troops of alien artists and artizans flocked to London—some of these at the King's special invitation. The city and its suburbs were once more covered with studios and workshops. The Van de Veldes,—Dutchmen,—Willem, "The Elder" (1610-1693), and Willem, "the Younger" (1633-1707), in particular, attracted the King's regard in Holland. They were painters of marine subjects and sea fights,—

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subjects which appealed to Charles,—they came over in 1675. Examples of their work are at Hampton Court, the National Gallery, Dulwich, and the Wallace Collection. They are regarded as the greatest marine painters of their period: their influence was considerable and lasting among British painters.

Another foreign artist, invited, 1671, by Charles II., was Antonio Verrio, who was born at Naples, 1634. The King placed him at Mortlake, to superintend the Royal tapestry works, but transferred him to Windsor, to assist in decorating the walls and ceiling of the Castle. Prince Rupert, —Count Palatine of the Rhine and Duke of Bavaria, and nephew of King Charles I.,—was the Constable of the Castle; and John Evelyn, who often visited Windsor, says of him, “His bedchamber was hung with rich tapestry and curious and effeminate pictures.” In 1683 the quaint diarist was again at Windsor, and he noted the delicate wood-carvings of Gibbons and Antonio Verrio’s “inert and luscious paintings of mythological subjects,” which he admired, nevertheless, for their “full and flowing and antique and heroical style.” For his work at the Castle Verrio was paid the great sum, in those days, of £7000. At Hampton Court may be seen very much of his work, but there is very little really to admire in it. Scarcely anything more meretricious exists in all Britain;

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and yet Verrio's manner had a direct influence on British Art. Court
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A very pressing claim upon the attention of the King was the condition of the Royal palaces, which, if they had not been entirely ruined structurally, were more or less out of repair and their decorations destroyed. Whitehall had been the principal residence of British Sovereigns since Henry III., and each had made additions to its dimensions, which, under Charles II., were immense. In the Red Saloon the "Lords of the Commission" received Charles after his triumphal ride through London. Upon the wall of the Royal bedchamber was Mabuse's fine painting of "Adam and Eve," which had belonged to Henry VIII., now at Hampton Court. Underneath the picture some enthusiastic wag had painted the flattering motto: "Terras Astræa revisit." St James's Palace, erected originally by Henry VIII. upon the site of the old leper hospital of St James's for leper pilgrims, was greatly added to by Charles I. as a residence for the Prince of Wales. In the Chapel, dating from 1540, was originally Titian's "Twelve Cæsars" and much of the rare old tapestry now at Hampton Court. This Royal residence escaped the havoc wrought in the London palaces by the Roundheads, but there was scope for restoration. The King commissioned a small army of painters, woodcarvers, and upholsterers for the complete

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repair and readornment of the Royal palaces, and engaged a number of landscape gardeners to make promenades, water-gardens, garden-temples, and many other alfresco delights.

The Court was all the gayer for the suppressions of the last ten years, and, what with water-pageants on the Thames, parades in the "Ring" of Hyde Park, masques at Hampton Court, banquets at Whitehall, and State receptions at St James's, artists and craftsmen had a merry and a busy time. The example of the Court affected the whole city, and at Vauxhall, Raneleigh, Chelsea, and less stylish Cherry-Gardens were opened popular assemblies for the display of fashion, dance, and melody. The country caught up the cry of the revellers, and once more "Merrie England" responded to the gaiety of her "Merry Monarch."

This delightful *mise en scène* sought men to paint its beauties and conventions, and the search was short and quite successful. Among the foreign artists attracted to the British Court was Pieter Lely. Born at Soest, near Utrecht, in 1617—his father relinquished the patronymic Van der Faes— young Pieter was sent to Haarlem to study under Franz Hals and Pieter de Grebber. He made such excellent progress that, when the artistic Stuart delirium set in, he came to London, in 1641, to paint historical subjects and landscapes. Van

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Dyck's splendid gallery of British "Beauties" astonished him, and very cleverly he adapted his Dutch manner to the characteristics of British portraiture. Charles I. employed him to paint his portrait, and to do other work; but, when Cromwell subverted art and the realm, Lely bided his time. After that debauch had passed, he became Sergeant Painter to King Charles II., and confidant to the Lady Anne Hyde, who had married the Duke of York.

It was the Duchess who suggested to Lely the ravishing occupation of painting some of the beautiful women of the Court. In his "Mémoires de Grammont," Hamilton says, "Lely brought to bear upon the task the full battery of his Art: he could not have wished for more delightful subjects; each portrait is a masterpiece." The "Windsor Beauties"—as they are called to-day—consist of the twelve gayest and most elegant ladies of the Court, headed, quite correctly, by the Duchess of York herself. This suite is unique in the annals of British painting, and, as we behold these lovely portraits, now at Hampton Court, a ravishing pageant of beauty, fashion, and petulance moves across our mental line of vision. Pose and drawing, form and colour, animation and "carnations" are equally delightful. Coquettish glances point the fervour of inviting lips and naughty Cupid keeps us in thrall. No painter of British

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beauty, not even Van Dyck, has achieved a *tour de force* like this.

Lely was no less successful with his men sitters. One of the best portraits in the National Portrait Gallery is that of the handsome and gallant Prince Rupert. His sharply featured face and determined expression are well set off by the Garter robes he wears. At Magdalene College, Cambridge, is "Samuel Pepys"—tailor, Minister of the Crown, and diarist—in full-bottom wig, with broad spread face and piercing eyes. In the same Gallery are portraits of the leading nobles and statesmen of Charles II.'s reign. Lely also painted historical compositions, some of which are at Windsor Castle.

Some of these fair ladies are also at the National Portrait Gallery, including "Nell Gwynne"—with a lamb! There, too, is "Mary Davis"—who, if not exactly a beauty, was a plaything of the King—the popular actress and dancer. It was said that, one day seated by the side of Charles in Hyde Park—when her dancing had particularly pleased his Majesty—he slipped his Royal signet-ring upon her marriage finger! Mrs Pepys describes "Moll Davis" as "the most impertinent slut in the world."

Lely had very many native and foreign pupils, and of them, *place aux dames*, Mary Beale stands out with distinction. She was a daughter of Mr Craddocks, a clergyman in Sussex, and was

PLATE X

"THE HORSLEY CHILDREN"

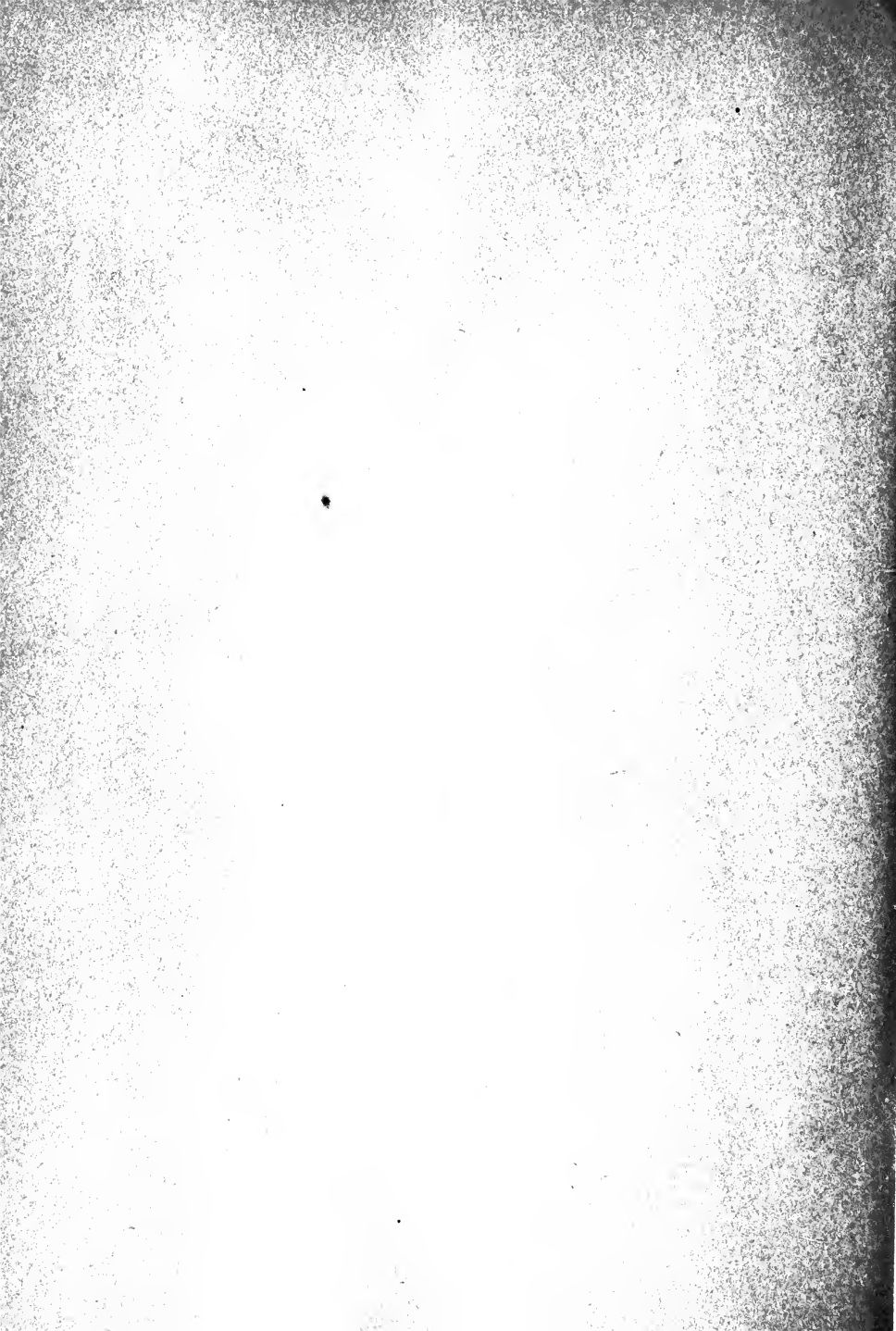
BY GEORGE ROMNEY, R.A.

The portraits of children are always fascinating, and few painters knew better than Romney how to capture their winning ways. These two little girls are somewhat posed, but we may be sure it was not for long: they are just, for the moment, showing what good children they are, and nothing more. Their names are given as "George" and "Charlotte," but no boys were dressed as girls when they were in the nursery, every boy was in costume a miniature man. Romney here, and in "Lady with a Child" in the National Gallery, has painted well the wide-open eye of childish curiosity: this is quite a feature of his art.

"The Horsley Children" was painted, probably, in the same year as the Duke of Sutherland's "Children of Earl Gower," and is now in private holding.







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born in 1632. She studied painting under Robert Walker, and, later, joined Lely's studio ; but she was greatly influenced by the manner of Van Dyck. She worked in crayon, water-colour and oils. She chose to paint somewhat serious subjects—many were divines, some of whose portraits are in the National Portrait Gallery ; the best is perhaps "Archbishop Tillotson"—the friend and chief adviser of Queen Mary II. Her manner was attractive and her colours pure and positive. Her relations with Lely caused Horace Walpole to write, "Lely loves her." But she married his colour-mixer instead—Thomas Beale. She died in 1697.

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John Greenhill was a companion pupil of Mrs Beale, under Lely. He was born at Salisbury in 1647, of a good old English family. His master put him to copy classical "Heads" in crayons : he also made excellent copies of some of Van Dyck's portraits. His work in this medium is notable. In the National Portrait Gallery are his portraits of "Charles II."—in Garter robes, and "Anthony Ashley Cooper, first Earl of Shaftesbury"—Lord Chancellor. "Mrs Jane Myddleton," although ascribed to Van Dyck, is almost certainly Greenhill's masterpiece. She was one of the most famous "Beauties" of the day. Greenhill's work is delightful and marked by exquisite draughtsmanship and a beautiful silvery tone in the finish. Un-

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happily he was addicted to intemperate habits, and died suddenly in 1676—the victim of a tavern brawl. Greenhill has been described as “the most excellent but most dissolute of Lely’s pupils.”

Another considerable British painter was John Riley, born in London in 1646. He was a son of the Record-Keeper of the Tower, and Lancaster Herald. Riley studied under Isaac Fuller, but his unfortunate diffidence withheld public appreciation, until after the death of Sir Peter Lely. Walpole calls him “one of the best native painters that have flourished in Britain.” Some examples of his work are in the National Portrait Gallery, including the famous portrait of “Charles II.,” who once terrified the poor nervous man by exclaiming, when he beheld his likeness, “Is this like me? Then, oddsfish, I’m an ugly customer, and no mistake.” This may be taken as a token of Riley’s power of characterization—the touch of British truthfulness. At Christ Church, Oxford, is a humorous painting by Riley, which he called “The Scullion.” He painted directly what he saw, without toning down or convention. The expressions of his “faces” and the articulations of his “hands” are very well done. John Riley died in 1691.

In 1662 King Charles II. married the Princess Catherine of Braganza—a diplomatic arrangement, for she made no appeal to his heart, or eye, or

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mind; but she brought him a goodly marriage-dower—Tangiers, Bombay, and full trading rights in India. She never joined the revellers in Hyde Park, but hid herself at Somerset House what time Royal mistresses ruled the King in Whitehall. Her coming to London was in a splendid water-pageant—painted and dressed by the artists of the Court. She was a simpering sort of girl, dressed in ill-fitting Portuguese costume, and devoid of intellectual gifts. Her bedchamber at Whitehall, so Pepys says, “hath only some pretty pious pictures and books of devotion and her holy water-stoup at her bed.” The embroidery of that bed, however, cost Charles £3000! Really, the new Queen cut a very sorry figure beside such “Beauties” as Lizzie Killigrew, Barbara Villiers, Louise de Quéroualle, Frances Stewart, Mary Hamilton, and “captivating, naughty Nell Gwynne.” The loves of the “Merrie Monarch” formed the most romantic passages in the panorama of his reign: “Loves” that did much, very much, in their mounting for artists and craftsmen generally. There are three portraits of Queen Catherine in the National Portrait Gallery, each by a foreign artist—perhaps that by Jacob Huysmann is the best.

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Charles II. died at Whitehall Palace in 1685, leaving a childless widow. He and his father Charles I. did more for Art and Craft in Britain

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than any Sovereign since Henry III. They have left impressive marks upon the pages of British history and upon the records of British Art.

James, Duke of York, the King's only brother, succeeded to the throne as James II., at the ripe age of fifty-two. With him was crowned Queen Mary—Maria Beatrice d'Este of Modena—whom he had married in 1673, soon after the death of Queen Anne. His portrait—at nineteen—by Lely, at St James's Palace, shows a good-looking young man, in the armoured uniform of a staff officer of Marshal Turenne's army. It is a very characteristic composition, and somewhat prophetic withal, for his sensuous mouth and melting eyes are indicative of want of grit. Created Lord High Admiral in 1660, he adopted seamanship for his career, and with marked success. By his victory over the Dutch he gave his name to the New York of to-day. It needed, however, a stronger man to deal with the political and religious animosities of the day. James never possessed the popularity of his predecessors, and the mysterious and premature deaths of his children excited general suspicion and distrust. The Queen—a perfervid Catholic—never concealed her dislike for her Consort's subjects, and, when she gave birth, in 1688, to Prince James Francis Edward, he was stigmatized as a suppositious child. This was the signal for revolution.

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The brilliant star of the Stuarts paled, and, with its waning, a crépuscule of the Fine Arts drew on. “The Pageant of the Painters of Britain” moved slowly and with a sense of weariness and apprehension, for the Arts of Peace never hold their own with the Crafts of War. As the procession passes we note that the banners are few, and the bearers lack the light step and joyous air of their predecessors. Of the few pictures James added to the Royal Collection most were by Sir Peter Lely and his imitators; but some were excellent sea-pieces—as, perhaps, might have been expected. The King’s marine exploits inspired the brushes of the Van de Veldes, and at Hampton Court are several of their pictures—delineating the Royal victories. At Soleby, in 1672, James ordered the younger Van de Velde to follow in a small boat, to make studies on the spot! Of the painters in the procession few are of native origin—Mary Beale and John Riley being the most conspicuous—whilst the naturalized foreign contingent number Verrio, Laguerre, Kneller, and Wissing, as principals.

Godfrey Kneller was born at Lübeck in 1646, and settled in London in 1674. His family was noble and artistic, and his painting fame was established in England by a very unusual episode. The Duke of York (James II.) appointed him a sitting of the King, who, it appeared, had promised the Duke of Monmouth—his natural son by

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Lucy Walters—to pose to Lely. Charles commanded the two artists to paint the Royal portrait at the same sittings, so as not to fatigue his Majesty. Kneller's portrait was finished first, and so brilliantly was it executed that it earned the unstinted admiration of his rival. Quite naturally then, when Lely died, the King appointed Kneller his successor as Court Painter. At the National Portrait Gallery are his portraits of "King James II."—which, if more mannered than Lely's, have still much individuality. At Hampton Court is Kneller's portrait of "Queen Mary"—painted in the dress she wore at the marriage of her stepdaughter, Princess Mary, who was destined to succeed herself as Queen of the Three Kingdoms. Kneller's renown, however, belongs to the dual reign of William and Mary.

Willem Wissing, born at Amsterdam in 1658, settled in England in 1676, and became Lely's chief assistant. He was appointed Sergeant Painter to James II. His work is marked by good tone and solidity, with strong colours and individuality. It was said that, when lady sitters looked pale and weary, he caused them to dance lively measures to heighten their colour! At Hampton Court, the misnamed "Mrs Gwynne (Nell)—naked, with a Cupid," is now known to be Wissing's splendid and lifelike portrait of Queen Mary Beatrix.

King James II. made many additions to Whitehall.

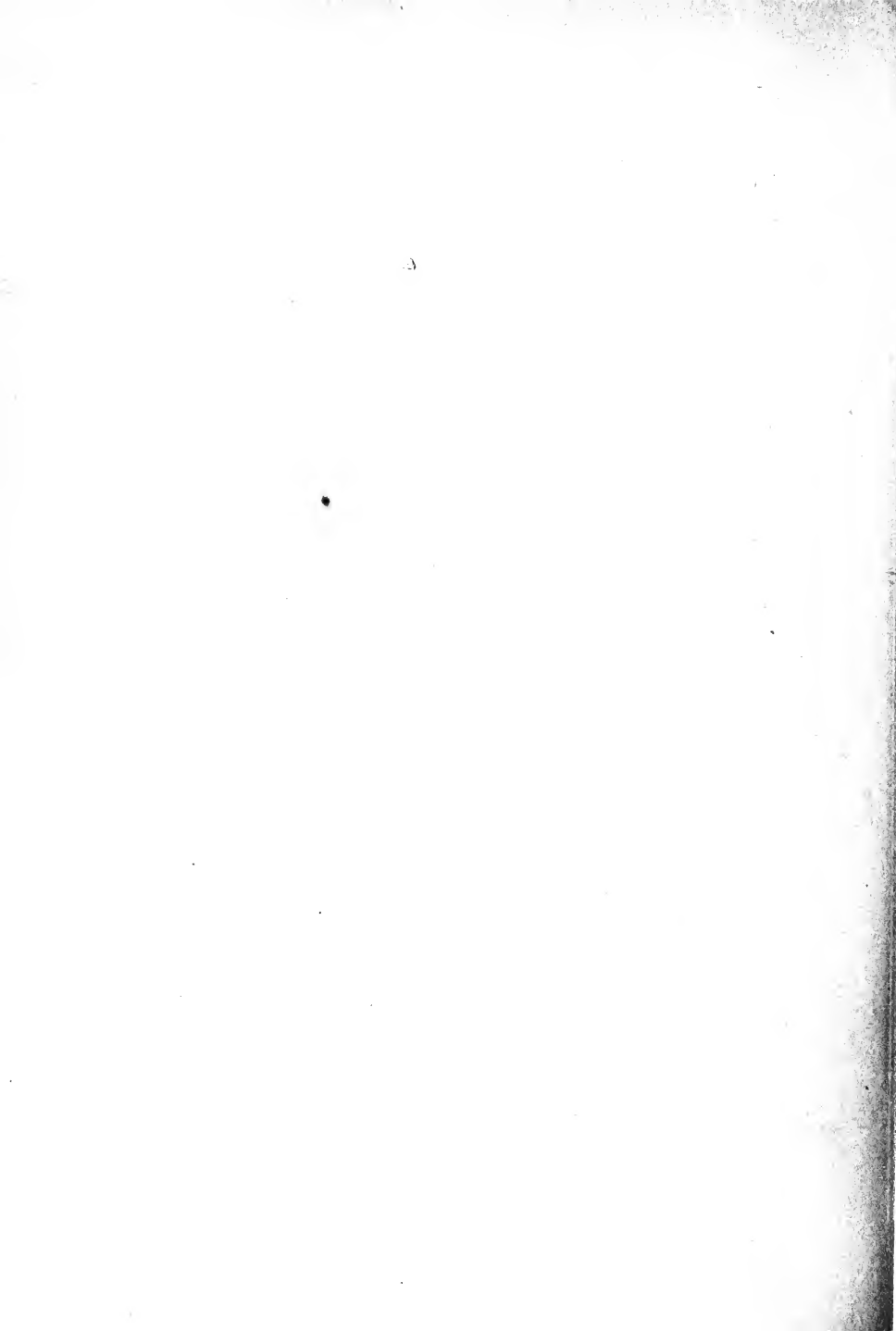
PLATE XI

"MRS MARK CURRIE"

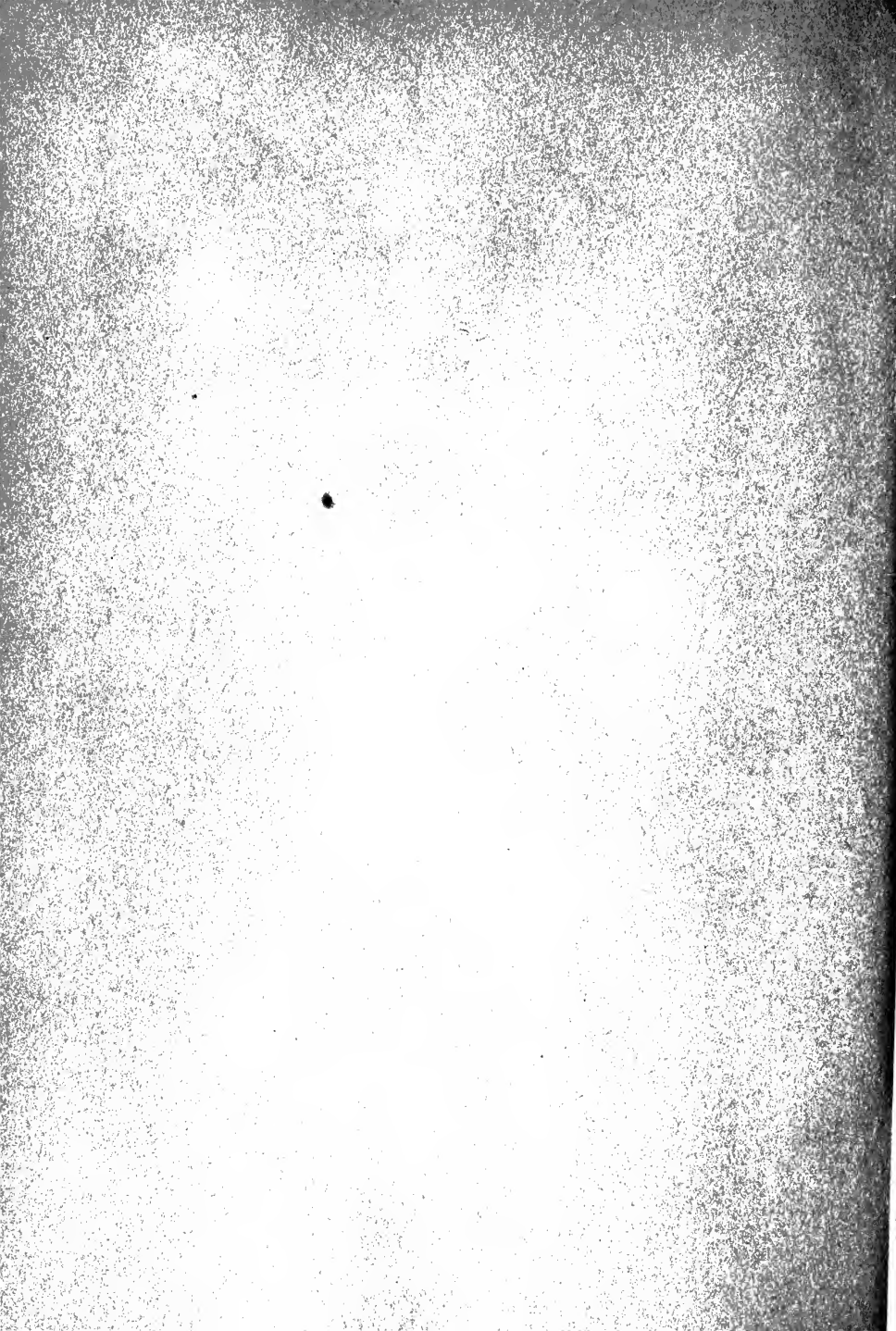
By GEORGE ROMNEY, R.A.

Very many lovers of pretty women think only of Romney's "Emma" and "Perdita." Mrs Mark Currie must have been quite as attractive. One is struck by her eyes: have they a natural cast, or is it a token of witchery? Her hair was Romney's lure: most painters admire simple, auburn locks. Mrs Mark Currie's maiden name was Elizabeth Close: she was married, at eighteen, in 1789. This is one of Romney's most easy and unaffected portraits, and thoroughly typical of his piquant style. He set the fashion of clothing his sitters in simple, white muslin gowns, with fichus and natty little ribbon-bows.

"Mrs Mark Currie" was painted in 1789, and is now in the National Portrait Gallery, Trafalgar Square.







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The Banqueting Hall, built by his grand-
father, James I., after the removal of Queen Elizabeth's flimsy pavilion, was decorated in the new Italian-French manner by Verrio and Laguerre. The latter came to England in 1683. A pupil of Charles Le Brun, he was a capable draftsman, but as a colourist crude and unattractive. In the absence of British decorative painters James II. took him into his service, and he stood high in Royal favour through the following reigns. Both Verrio and Laguerre attracted many British pupils, whose artistic work may be seen in many country mansions, where better schemes have not replaced their work.

King James abdicated the throne in 1688, and fled to France, whence he made many attempts to regain his Crown but without success; the Battle of the Boyne left William and Mary in secure possession. Once more the curtain of the Theatre of the Fine Arts is lowered upon the "Pageant of the Painters of Britain" amid the clash of arms and the din of raucous shibboleths. Political unrest and religious rivalry drove the Arts and Crafts into retreat—a retreat which became wellnigh a grave.

II

"Je main tien dray," embroidered in silver on the crimson and damask of the canopy over

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the Chair of State at Hampton Court, strikes a new note in British history. William bore this cognizance when he landed at Torbay. The succession to the British throne was settled upon the issue of James II. by his first wife, Queen Anne, to the exclusion of his two sons—the Princes James and Henry—by Queen Mary. He had been compelled by the political situation to bring up the Princesses Mary and Anne in the reformed religion. The former, greatly against her will, he married, when no more than fifteen years of age, to the Dutch Stadtholder—William III., Prince of Orange. Mary positively rejected the proposition that she should reign alone as Queen, and William, on his part, declined as firmly to be his wife's "gentleman usher": consequently they were crowned together at Westminster Abbey. William had, in Holland, learnt to dissimulate his real opinions, and he was equally content to be credited in England with religious and political predilections to which he could lay no serious claim. The success of his campaign against his Royal father-in-law in Ireland, placed him in the ambiguous position of head of the Protestants in Britain. His real delights were hunting, women, and military exercises. Like his predecessors, he was a true connoisseur of feminine beauty. He never really loved his wife, and openly acknowledged his two mistresses—Elizabeth and Anne

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Villiers. The Queen, on the other hand, was a sincere advocate of the reformed creed, but she had no taste for politics, and her one aim in life seemed to be to win the affections of her husband.

William and Mary were not fashionable Sovereigns. They never joined the junketings in Hyde Park, and they disliked the purlieus of Whitehall. At first they lived in mock seclusion at Hampton Court, and affected to discourage the gaities of the Court. Still they delighted to watch Verrio dust rouge liberally upon the sprawling limbs of Goddesses along the ceilings of the Grand Staircase and State Rooms. When the artist—scorning “the upstart,” as he dubbed King William—turned to the Queen for payment of his fees, the Royal couple slyly sent for Godfrey Kneller.

Looking for a town residence more retired than Whitehall, Kensington House being in the market, William promptly purchased it; and, with the skilful co-operation of Sir Christopher Wren and other experts, a new palace rose to offer a more congenial home for their Majesties. Therein they gathered “a great collection of porcelain and a pretty private library, with fine gardens all about.” They cared little for pictures; indeed, William is credited with a depletion of the Royal Collections for the enrichment of his gallery in Amsterdam.

Both at Hampton Court and Kensington Palace,

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William and Mary employed many artists and craftsmen. The Queen herself commissioned Kneller to paint the "Hampton Court Beauties"—portraits of the eight most prominent ladies of the Court and favourites of the King. She had two motives for this enterprise: first, to emulate the daring of her sister-in-law, Queen Anne, at Windsor, and secondly, to give her Consort an agreeable surprise when he returned from an unusually long absence from London. Kneller enthusiastically responded to the Royal command, and did his utmost to rival Lely and his "Windsor Beauties." Alas, the piquant charms of Charles II.'s fair fascinators found no complement in the prosaic figurantes of the Marian regime. Kneller could not invest his portraits with an individual interest which was lacking in the originals, yet he well deserved, for doing his best, the knighthood, conferred upon him by the Queen's own hand. One other commission he executed for the Royal couple—a series of subject-compositions dealing with the progress of King William to England. He also painted, in 1692, very well, the portraits of the King and Queen now in the National Portrait Gallery; where are also his strongly painted portraits of "John Locke," the philosopher, and "Sir Isaac Newton," at 47.

Another painter, who enjoyed the Royal patronage, was Willem Wissing of the last reign; his

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"Mary II." in the National Portrait Gallery is a splendid piece of portraiture—a masterpiece in character and charm. Her face is sweet and pathetic, telling of a gentle and chastened spirit, bearing stoically the contradictions of her exalted station. Earl Spencer possesses another well-painted portrait by Wissing—"Frederic Hermann, Duke of Schomberg"—the famous soldier of fortune, who, at 73 years of age, threw in his lot with William of Orange, and met a hero's death at the Battle of the Boyne. This is a remarkably characteristic composition, the pose virile, and the colours bold. In the National Portrait Gallery are five other examples of his work. He died at Burleigh in 1687. Wissing's manner greatly affected the men who followed him.

Laguerre, the Frenchman, was commissioned by King William to repaint Mantegna's famous nine panels, "The Triumph of Julius Cæsar"! It had been purchased by Charles I. and was recovered by the Proclamation of his successor. This throws a light upon the present condition of many of the masterpieces of famous Italian and Spanish painters in the Royal Collections and in public and private galleries. British Art had become debased under the pressure of Dutch, Flemish, and Italian daubers, so that it was easier and more profitable to restore old pictures than to compose new ones. The "Pageant

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of the Painters of Britain" was now passing through a deep valley, where rays of artistic genius were faint, and the shadows of incompetency deep. To add to the general depression two calamitous conflagrations, in quick succession—1691 and 1698—reduced the grand old Palace of Whitehall almost to dust. Evelyn, in his "Diary," notes, under January 20th, 1698—"Whitehall is burning." Queen Mary died sadly in 1694, and King William reigned alone for eight years more: they left no offspring.

Queen Anne's succession was in no sense an inspiring event in the history of the British throne, nor an encouragement for the exponents of the Arts and Crafts. She cared very little for politics, and submitted tamely to the paramount influence of Sarah Jennings, the Duchess of Marlborough. Intellectually, she was the least distinguished of her race: she took very little interest in art and literature, and found no pleasure in music and the drama. Nevertheless—with her good looks and beautiful hair—she loved to be in the fashion; and, perhaps, her Court was less dowdy and deadly dull than that of William and Mary. Her boast was—"I am entirely English!" "The Pageant," which had nearly halted many times, now came to a stop; painters laid aside their brush and their palette, and the Fine Arts prepared for a time of slumber.

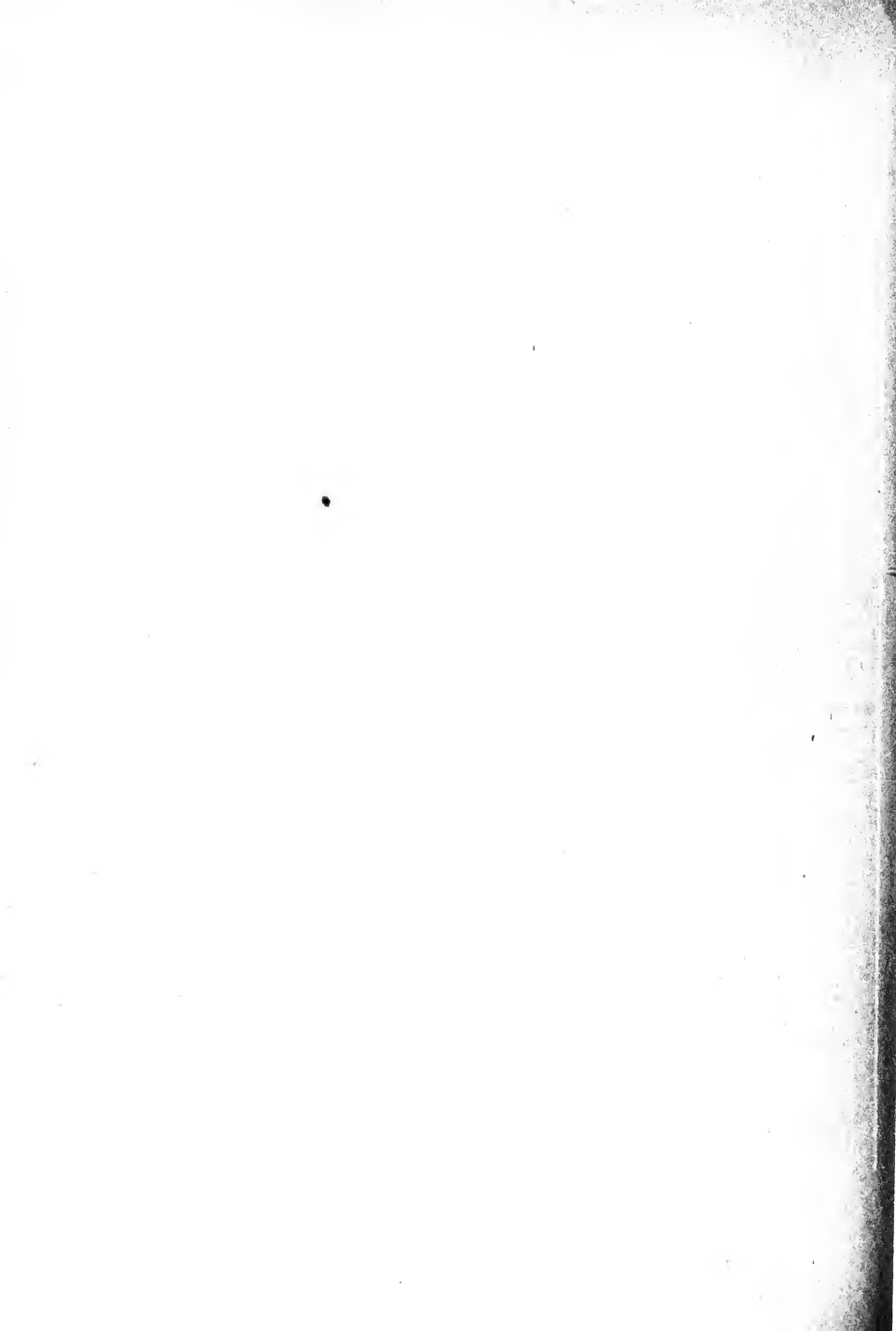
PLATE XII

“PROFESSOR ROBISON”

BY SIR HENRY RAEBURN, R.A.

This is an amusingly characteristic likeness of a Scottish professor, in the days of penny-dips and cotton night caps! Robison has retired to the privacy of his bedchamber to pursue his studies undisturbed. He has struck a train of thought, and, for the nonce, laid his pen aside. The expression of the face is admirable—he is ruminating. Raeburn has done nothing better than this. The red dressing-gown emphasizes the situation and lends éclat to the composition by the wealth of impasto.

“Professor Robison” was painted in 1799, and belongs to the University of Edinburgh.







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Sir Godfrey Kneller, certainly, was still at work, but there were no more "Beauties" to paint, and he took a new course—as indicated in that quaint composition at Windsor Castle, "The Converted Chinese," of which it was said he was particularly proud. At Hampton Court he painted a gallery of "Admirals." Two other foreign artists painted the Queen—Michael Dahl, a Swede (1656–1743), and John Clostermann, from Hanover (1656–1710)—and some of their work is in the National Portrait Gallery. The former shows Queen Anne, with the only one of her thirteen children that survived their infancy—the little Duke of Gloucester—who died in the year 1700 at the age of eleven. Her marriage had been a contention: the Elector George of Hanover—the great-grandson of King James I.—pushed his suit, but in vain, and the Princess's choice fell on Prince George of Denmark. They were never very happy.

Three native British painters were found to carry bravely forward the banners of their Art—Jonathan Richardson, Charles Jervas, and James Thornhill. The first was born in London in 1665. He became a pupil of John Riley and married his niece. He looked much to Kneller and Dahl, but never attained high merit. Walpole says of him—"His men want dignity and his women grace." Richardson was distinguished as an art

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critic and writer, and as a collector of drawings and engravings. Dr Jonson describes him as "better known by his books than by his pictures." His essay on "The Theory of Painting," had much influence upon the few art students of the time. He wrote also "An Essay on the Art of Criticism as it relates to Painting," 1719; "An Argument in behalf of the Science of a Connoisseur"; and, after a visit to Italy, in 1721, "An Account of some of the Statues, Pictures, etc., in Italy." At the National Portrait Gallery are six of his portraits, and one of himself—they are marked by much individuality and truthfulness. The "Heads" are drawn well and nicely coloured. At Kensington Palace is his portrait of "William, first Earl Cowper," in Chancellor's robes, painted in 1708. Richardson never seems to have received the Royal recognition: he died in 1745.

Charles Jervas was born in Ireland in 1675. Coming to London he joined Kneller's studio, where he was put to make copies "in little" of Raphael's "Cartoons." Having ample means he went to Rome to study Italian art, but soon returned to London, and married a rich widow. When Kneller heard that Jervas had set up a coach-and-four he slyly remarked—"if his horses do not draw better than their master, he will never get to his journey's end!" Jervas affected consummate vanity, and, once, when he had made a

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copy of a picture by Titian he placed it by the side of the original, and exclaimed — “Poor Tit,
how he would stare, wouldn’t he!” Jervas is represented by six portraits in the National Portrait Gallery.

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Sir James Thornhill was quite the foremost British painter in the reign of Queen Anne. He was born in Dorsetshire in 1676. His family becoming impoverished, he determined to devote himself to the Fine Arts, and, with this in view, he went to London, and became a pupil of Thomas Highmore, Sergeant Painter to William and Mary. Making little progress he went on his travels through France and Flanders, and returned to England with excellent credentials. Introduced to the Queen—she was taken by his good looks and courtly manners—she commissioned him to undertake the decoration of the dome of St Paul’s Cathedral—herself choosing for subject the “History of St Paul.” This was the first great work of the kind executed by a British artist, and its success placed Thornhill in the first rank of decorative-painters. Many nobles and others, having town and country mansions, chose him to paint their walls and ceilings, instead of Verrio and Laguerre. At Hampton Court, in the Queen’s State Bedroom, is Thornhill’s ceiling—a mythological rendering of “Aurora”—with the features of the goddess those of Queen Anne! Thornhill’s masterpiece

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is at Greenwich Hospital, where he painted marine features and trophies *ad libitum*. He was the first to work out a scheme for a British Royal Academy of Painting. In 1711 was held the first public Exhibition in Great Queen Street, Lincoln's Inn Fields, with Sir Godfrey Kneller as President.

Painting in Scotland suffered depression all through the Stuart period in England; very few Scotsmen appeared to keep unfurled the twin banners of the "Lion" and the "Palette." Thomas Murray, born in Midlothian, in 1663, joined the De Critz studio in London; but he was impressed by the manner of John Riley, and followed his example, by painting only faces and hands, and paying assistants to do the draperies and accessories. His draughtsmanship was good and his colours refined, and he imparted considerable individuality and character. Two of his portraits are in the National Portrait Gallery—"Sir John Pratt," Chief Justice of the King's Bench, and "William Dampier," the navigator. A full-length portrait by him of "Queen Anne" hangs in the Stratford-on-Avon town-hall. Murray is well represented in many private collections, on both sides of the Border: he died in 1734.

William Gouw Ferguson (1633-1690), with the three Scourgalls—David, John, and George—and David Paton, are almost the only Scottish painters of this period whose works are to be seen in the

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Galleries. There was, in truth, little or no en-
couragement, for native artists, north of the Border
all through the seventeenth century. Several
foreign painters came over to Scotland—Jacob
de Wett, Nicholas Neude, and John Baptist Medina
take the first places. The former, a Dutchman,
undertook the colossal order from the Government
for a series of one hundred and ten portraits of
Scottish kings from the remotest times : these are
to be seen to-day in the Long Gallery in Holyrood !
Medina—of Spanish origin—it was said filled the
country with portraits : he painted classical
compositions, which had a great vogue among
Scottish patrons. He was the last knight created
before the union of the parliaments. The state-
ment that “ he brought over busts and half-lengths
ready painted, and had nothing to do but stick
clothes on them ” may be extreme, but it is sug-
gestive of the base condition to which painting
had fallen at the end of the seventeenth century.

Queen Anne, if indifferent to the Fine Arts—
although it was said she negotiated successfully
with the States of Holland for the return of pictures
belonging to Charles’s Royal Collection—at any
rate loved pottering about in her gardens. The
beautiful Orangery, built in 1705, by Sir Christopher
Wren, was her own idea. There she delighted in
drinking tea and gossiping with the powerful
Duchess—“ Mrs Morley ” and “ Mrs Freeman ”—

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and her ladies and cavaliers. It is not a little interesting to note that these two boon companions were painted—the “Queen” by Michael Dahl, the “Duchess” by Sir Godfrey Kneller—in exactly the same pose and costume; these portraits are in the National Portrait Gallery. Queen Anne died August 2, 1714. Her coffin was said to have been the largest ever made for a Royal corpse: perhaps it bore also the wraith of Painting! The “Pageant of the Painters of Britain” is in mourning, but there are hardly sufficient painters to act as pall-bearers.

PLATE XIII

"THE PATERSON CHILDREN"

BY SIR HENRY RAEBURN, R.A.

It is interesting to place pictures and portraits of similar character, but by different painters, side by side, for comparison. Raeburn's group has an affinity for Romney's "The Horsley Children." Both were met by the difficulty of arresting juvenile attention without constraint. These three young people were the children of Mr and the Honourable Mrs Paterson of Castle Huntly. Mischief is irrepressible in youth, and the boy in blue is typical thereof. The simplicity of treatment and of colour add much to this charming group.

Painted in 1790, and now in the possession of Charles J. C. Paterson, Esq.—a great-grandson of the "boy" in red.





CHAPTER V

THE GOLDEN AGE OF BRITISH PAINTING (1)

1714-1837

“No reign, since the Arts have been in any estimation, produced fewer works that will deserve the attention of posterity, than that of George I.” In such caustic words Horace Walpole, Earl of Oxford, speaks of the parlous condition of artistic Britain at the beginning of the eighteenth century. Painting had sunk to the lowest ebb.

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On the demise of Queen Anne, without living issue, the British Crown reverted to the female line, and George Lewis, the Elector of Hanover, through his maternal grandmother, Elizabeth, Queen of Bohemia, the eldest daughter of King James I., succeeded to the throne. He was fifty-four years of age, married to the Duchess Sophia Dorothea of Zell, had by her a family, but nothing whatever was known of any of them in Britain. The new King and Queen took up their residence at Kensington Palace. Neither of them could speak a word of English, and they had not the slightest interest in British things. When they

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were compelled to reside in London, they kept themselves in close seclusion, surrounded by their German favourites and followers.

Such conditions offered little encouragement to the Arts and Crafts. However, the new Academy of Painting, founded by Sir James Thornhill and Sir Godfrey Kneller, received Royal recognition, and the schools, attached thereto, were carried on, in Sir James's house, until his death, in 1734. This Institution saved British painting from annihilation, and served the admirable purpose of a rallying ground for the few artists left in drab and dreary Britain. There they foregathered—masters and pupils. One of the latter, Bartholomew Dandridge, in his "Poetical Epistle" records some of their names:—

"Nor would I, partial or audacious strive
To show what artists most excel alive:
How Thornhill, Jervas, Richardson and Kent,
Lambert and Hogarth, Zinks and Aikman, paint,
What semblance in Vanderbanks I see—
And wherein Dall and Highmore disagree,
How Wootten, Harvey, Tilliman, and Wright
To one great end in different roads delight."

(Dandridge (1709–1758) was a painter of portraits in "conversations.")

To this list we may add Thomas Worlledge, Thomas Hudson, Samuel Scott, and Peter Monamy, who, with Sir Godfrey Kneller, make up a score—

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a goodly company all things considered. Kneller ^{Golden Age of British Painting} was created a baronet by George I., and went on painting British subjects; but after 1723 his work was marked by the general depression: it lost animation and character, and became, like much of the work of his contemporaries, little more than a record of daubs and dots. The forty-five portraits, painted for the "Kit-Cat Club," may be sufficient proof of this statement. Of these worthies, dishevelled in the "Pageant," some have already passed in review, but of the others a few words may suffice: not merely because they were inconsiderable artists, for the life's work of each forms a thread, more or less sheeny, in the chameleon-golden texture of the wide-spreading carpet of the "Pageant of the Painters of Britain."

William Kent was a Yorkshireman, and born in 1684. He learned painting from a coach-builder and architecture from a cabinet-maker. Tiring of the monotony of village life he ran away to London to seek fame and fortune. For a while he subsisted upon fees received for cheap likenesses of tavern habitués, who knew nothing at all about art and artists. Being determined to make his mark, the ambitious youth set out, in 1710, for Rome, and there studied under Luti—the famous crayonist. Returning to London he was introduced to Lord Burlington, who took him under his wing and into his house. For a while Kent was content

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to work for his patron only, but in 1719 he set off to make a round of England—painting portraits and church pictures, where he could.

With an eye to Court patronage he obtained Royal notice through his noble patron, and ousted Thornhill from some of his minor offices. He was appointed Inspector of the Royal Palaces, and, in 1723, succeeded Sir James as Painter to the King. Then his Majesty began to move out of his German lethargy, and, passing over Thornhill, sent for Kent, and gave him almost a *carte-blanche* commission to execute works at Kensington Palace. First of all he added a new wing to Wren's fine building—the present State Rooms. Within the Palace he decorated the Grand Staircase, the King's Gallery, the King's Presence Chamber, the Queen's Drawing-room, and many "little closets." In the Queen's Drawing-room he painted upon the ceiling an allegory of "Minerva attended by History and the Fine Arts"—Queen Sophia was his "Minerva"—poor, unintelligent Sophia! The ceiling and walls of the Grand Staircase he covered with extraordinary productions—a selection of Royal servants, in and out of perspective, gazing at the spectators, like the figures of a gaudy canvas of any travelling circus—Shades of Rubens and Streater! Kent as an architect and painter is a typical exponent of the debased condition of British Art in the first half of the eighteenth

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century. He built the Horse Guards, the Treasury, Golden Age
and Devonshire House—standing evidences of ^{of British} mediocrity. As a gardener, Kent was more ^{Painting} acceptable, and as an expert in furniture, and women's fashions—there was need, perhaps, for such a "Master" when George and Sophia and their courtiers, ate and drank, gambled and grimaced, at Kensington Palace! Kent died in 1748 leaving a considerable fortune.

George Lambert was born in the county of Kent in 1710, and studied under John Wootton. He was well-known as a scene-painter at Lincoln's Inn Fields Theatre and Covent Garden, where he showed the decorative influences of the Roman school and of Gaspar Poussin. As a landscapist—and one of the earliest—his work is excellent; there are examples in the National Gallery and at the Foundling Hospital. He was a convivial, merry fellow, first President of the "Incorporated Society of British Artists," and founder of the far-famed "Beefsteak Club." Lambert died in 1765.

Christian Fredrich Zincke, or Zinks, was born at Dresden in 1684. A pupil of Charles Boit—the Franco-Swede miniaturist and the successor of the Swiss Petitots—he came to England in 1706, and limned on enamel excellently. His work is interesting as forming part of that fine foreign chain, which linked the miniaturists of the

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Stuart Court to the limners of the "Golden Age" of George III. Zincke's enamels are in the Jones, the Salting, and the Wallace Collections; in the National Portrait Gallery we have "Joseph Addison," the Poet, and "A Lady with a silken scarf." Zincke died in London in 1767.

William Aikman—the most notable Scottish painter of the first quarter of the eighteenth century—was born in 1682 the son of a wealthy family in Forfarshire. He was Sir John Medina's most distinguished pupil, but he went, like others of his kind, to London—the Mecca of Scottish artists. Thence he travelled in Italy and through the Orient, and returned to Scotland in 1712, putting up his easel in Edinburgh as a portrait painter. "Poor pay—poor preach," however, was his experience of Scottish patrons, so London once more claimed Aikman, and the purlieus of Leicester Square in particular. His charming personality and refined tastes were excellent credentials to the smart society of the capital, and he quickly rose to eminence. His art was influenced by the work of Carlo Marrati (1625–1713)—many of whose portrait-compositions he copied when in Rome. Aikman painted women admirably—generally within an oval: his work is refined in treatment and is tenderly coloured, whilst his men sitters are rendered with vigour and in strong colours. Examples are scattered through country mansions

PLATE XIV

"THE COUNTESS OF BLESSINGTON"

BY SIR THOMAS LAWRENCE, P.R.A.

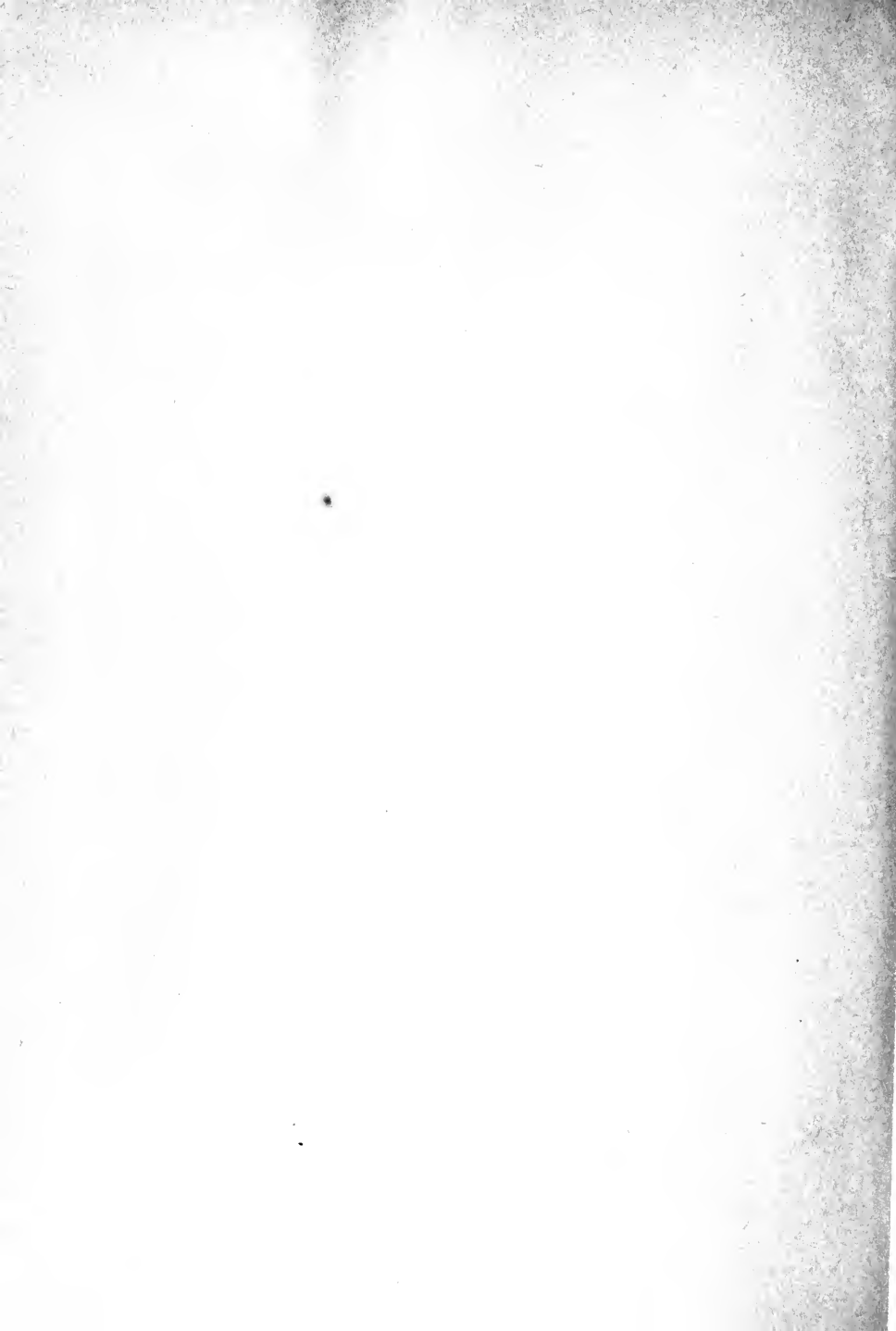
Few painters have painted a more ravishing portrait. The Countess was a very lovely and attractive woman. She won the hearts of all who beheld her, and, here, she appears to offer herself, with her beautiful bust and her sweet lips, for the embrace of her admirers: her hands are unclasped, ready to enfold her lover! This magnetic portrait drew all art-lovers to the artist's studio, and caused Lord Byron—well experienced in female fascinations—to exclaim:—

"Were I now as I was, I had sung
What Lawrence has painted so well."

The chasteness of the costume, and its simplicity, add very much to the effect of the portrait.

"The Countess of Blessington" was painted in 1824, and is in the Wallace Collection, London.





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on both sides of the Border, and he is represented in Holyrood Palace, the Scottish National Portrait Gallery, and the National Gallery in London—where hangs his “John, Duke of Argyll and Greenwich.” Aikman died in 1731.

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John Van der Banks—despite his Dutch name, was British born—in London in 1694. He began his painting career in the usual profitable line of portraiture. His draughtsmanship was exceedingly bold and facile, and, naturally, he gave attention to such themes as Don Quixote and his adventures. He established, what was a rarity in those days, a permanent Life-School, which was frequented by Sir James Thornhill and other artists of distinction. At Hampton Court is a group of figures by him, very well composed, drawn, and coloured, and the National Portrait Gallery has four of his portraits. It was said of him in the studios—“Vanderbanks can paint as good a portrait as anyone if he likes.” He died in London in 1739.

Michael Dahl, or Dall, born at Stockholm in 1656, became a naturalised British subject in 1688, after making extensive travels in Germany, France, and Italy. Wherever he went he made copies of the portraits which interested him, and also many elaborate drawings of architectural details. In London he set up as a fashionable portrait-painter and house-designer and decorator; and became a formidable rival of Sir Godfrey Kneller. He is

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represented at the National Portrait Gallery by ten portraits, including "Queen Anne," "George I." and "George II."—the latter's being the official Coronation likeness. Dahl's chief patron was James, first Duke of Chandos—the pompous patron of Arts and Letters. The decorations and contents of Canons—his Grace's residence—were superb, the arrangement of which was under Dahl's superintendence. The Duke's portrait is at the National Portrait Gallery—along with the Duke of Ormonde's, the Earl of Dartmouth's, Joseph Addison's—the poet (1719), and Rooke's and Shovel's—the famous admirals—all by Dahl. At Kensington Palace is his "Prince George of Denmark" in an oval—a shape Dahl often adopted. At Petworth are eight portraits of "Ladies"—very much in the manner of Kneller, but less conventional. Dahl was an excellent draughtsman and a good colourist, and his work influenced native-born artists considerably. He died in 1743.

Peter Tilliman was another foreign artist naturalized in England. Born at Antwerp in 1684 he was apprenticed to a diamond-cutter, but wearying of that occupation he crossed the sea and settled in London in 1708, where he obtained work from a dealer in copying paintings by David Tenniers the Younger. Then he turned his attention to very different subjects, and painted sea-pieces, harbours, landscapes, and hunting-scenes. He set

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on foot a popular fashion—that of painting the Master of the Hunt, mounted and surrounded by his dogs. His fees were usually a guinea a day, with free quarters in his patrons' houses. These compositions may be seen in many country mansions. Tilliman's work is marked by much care and animation, and his rendition of the moods of animals is very true to nature. He died in Suffolk in 1734 whilst in the act of painting a horse.

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Joseph Highmore—nephew of Thomas Highmore, Sergeant Painter to William III.—was born in London, 1692. Destined for the profession of law he early left that career for a painter's life, and became a pupil of Jervas. He married at eighteen, and then spent ten years as a pupil at the Academy of Painting in Great George Street, where Sir George Kneller showed him no little kindness. Upon the revival, in 1725, of the Order of the Bath, Highmore was invited to paint the portraits of the first Chapter of Knights. In 1732–1734 he was in Holland, Germany, and France, where he learned to draw after nature. Having made himself acquainted with the principles of anatomy his work exhibited good technique. He was a good colourist, but his finish was somewhat hard.

Highmore painted excellent backgrounds and not a few subject-compositions, an example—"Hagar and Ishmael"—is at the Foundling Hospital. At the National Portrait Gallery are

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his "Samuel Richardson," the novelist, painted in 1750, in a beautiful garden scene, and "Henry Stebbing," the divine, in 1755; at the Stationers' Hall is "Jonathan Richardson, the painter, and his Wife." Highmore was a keen collector of art-treasures, and withal an expert art-critic; his "Critical Examination of the Pictures of Burlington House," published in 1754, was a standard work. His sight failing, Highmore ceased painting in 1761 and died in 1780.

John Wootten, born at Durham in 1695, was a painter of animals and landscapes. He was a pupil of John Wyck (whose portrait of "King William III." is in the National Portrait Gallery, and a fine portrait of "John Churchill, first Duke of Marlborough," by him, is in Kensington Palace). Wootten spent much time at Newmarket, where he painted many famous racehorses and sporting dogs. Numbers of his hunting compositions are to be seen in country mansions—especially at Longleat, Blenheim, and Althorp. They are usually upon a large scale, and are valuable in the line of portraiture. Wootten's work shows the influence of Claude Lorrain and Gaspard Poussin—whose paintings he studied during a succession of visits to France. Nevertheless, there is a virile British touch on his canvases which made his work popular. Wootten had his home at Guildford, and there he died in 1765.

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Joseph Wright—"of Derby" as he is called—Golden Age
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Painting was also a landscape painter, and this is an additional fact which establishes the fame of the British School of Landscape Painters. He was born at Derby in 1734, where his father was Town Clerk. In 1751 he went to London and entered the studio of Thomas Hudson, where he remained for a time. He wished to become an historical painter, and also aimed at following Hogarth in "Conversations" and humorous compositions. He married in 1773, and, with his wife, travelled through France and Italy. At Naples, he witnessed an eruption of Mount Vesuvius, which left a deep impression upon his mind and art. He began to paint fire-light scenes, thunderstorm effects, and displays of fireworks, and with marked success. His candle-light effects are as good as those of Honthorst and Schalcken. Returning to England in 1775, Wright settled for a time at Bath, but he met with small success and removed to his native town, where he and his work were appreciated. At the National Portrait Gallery are his portraits of "Richard Arkwright," the inventor of cotton-spinning machinery, and "Erasmus Darwin," poet and physician. Wright was a Fellow of the "Incorporated Society of British Artists," and a regular exhibitor. In 1782 he was elected an Associate of the Royal Academy. The following year he opened at Robins's Auction Rooms, in

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Covent Garden, what was a bold and novel enterprise—an exhibition of twenty-four of his own pictures. In the National Gallery is Wright's curious picture, "An Experiment under the Air Pump"—artificially lighted and skilfully composed. In private collections are such compositions as "Hero and Leander," "The Storm" from the "Winter's Tale," "The Gladiator," and the "Indian Widow"—all painted in solid and rich colours. Towards the end of his life he did much water-colour painting—chiefly in the Lake Country; his "Head of Ulleswater" was the last picture he painted. Wright died in Derby in 1797.

Thomas Hudson—who had so many distinguished pupils, Joshua Reynolds among the number—was born in Devonshire in 1701. He became pupil and son-in-law of Jonathan Richardson, and a Fellow of the "Incorporated Society of British Artists." Portraiture was his manner and he drew "faces" well and unaffectedly, but never touched the draperies—these he left to his pupils to arrange. His most important work was a group, "The Family of Charles, Duke of Marlborough," at Blenheim. In the National Gallery is a portrait of "Samuel Scott," the Marine Painter; the National Portrait Gallery has "George II."—painted for the Judges' Room in the Court of Common Pleas; "G. F. Handel," the composer; "Philip York, first Earl of Hardwicke,"

PLATE XV

“MR AND MRS JOHN J. ANGERSTEIN”

By SIR THOMAS LAWRENCE, P.R.A.

The collection of pictures formed by Mr Angerstein was purchased in 1824 by the Government to form the nucleus of a National Gallery. There were thirty-eight considerable compositions, for which the sum of £60,000 was paid. This portrait of the famous connoisseur and his wife ought assuredly to be in London : its journey to Paris is a mystery. Perhaps the postures are still a little stiff, and the colours too subdued ; but Mrs Angerstein's head and hands are masterly. The black fichu shows that the President had the cunning of the best portrait painters : a black touch is ever an effective note in costume.

“Mr and Mrs Angerstein” was painted soon after the sale of the pictures : it is now in the Louvre, Paris.





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Lord Chancellor, and "Sir John Willes," Lord Chief Justice. Hudson succeeded Jervas as the fashionable painter of Court and City. He retired from his profession in 1775, and built a villa at Twickenham, where he placed the collections of drawings, pictures, and engravings bequeathed to him by his father-in-law. He married twice but left no family, and died in 1779.

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Samuel Scott—in his time called "the best marine painter the British School has produced"—was born in London in 1710. He painted in oils and water-colours very well: indeed, many regard him as the Father of the modern school of Water-Colour Painters. He was a boon companion of Hogarth's and a regular habitu  of the best taverns of the day. "He excelled Van de Velde in variety in his sea-pictures"—so wrote Horace Walpole. A Londoner of Londoners he devoted his spare time to making sketches of views on the Thames and the bridges: four such compositions are in the National Gallery, and two at the Victoria and Albert Museum. Typographically, as well as artistically, his pictures are valuable. He drew well and used brilliant colours, and his colour-washed drawings are excellent. Scott died at Bath 1772.

Thomas Worlledge, born in 1700 at Bath, became a limner of considerable merit. He made a speciality of painting with Indian ink on vellum,

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and produced many striking effects. He also etched very well, worked in pastels, and painted, "in large," with oils. Settling in London he was introduced at Court, and painted "George II.," now in the National Portrait Gallery; in the Victoria and Albert Museum is his "David Garrick as Tancred." Extravagant in his habits he gave many proofs of improvidence—one such may be quoted. Having, on one occasion, a spare half-sovereign in his pocket, his wife begged hard for a beef-steak dinner and a pair of shoes; but Worlledge could not resist a dish of early green peas, and, alas, he had no change to take home! Worlledge also painted in miniature in London, and did some work as an engraver. He died in 1766.

Peter Monamy—the son of poor Jersey parents—first saw light at St Heliers in 1670. Settling in London, the lad learnt the rudiments of painting with a sign-writer on London Bridge. Walpole writes of him thus: "The shallow waves that rolled under his window taught young Monamy what his master could not teach him, and fitted him to imitate the turbulence of the ocean." He gained considerable fame as a painter of sea-pieces: he may have been a pupil of the Vandefeldes. At Hampton Court are three or four of his marine subjects—showing British warships in victorious conflict with craft of the enemy.

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At Dulwich is "A Calm." Monamy's work is distinguished by brilliant illumination and sharp reflections: his skies, too, are well painted. Many canvases, which bear the name "Vandevelde," were more likely painted by Monamy. He was also a man of great intelligence and possessed considerable personal attractions. He died in 1749.

One other foreign painter must be named because of his considerable influence on British art—John Closterman. Born at Osnaburg in 1656, he came to London in 1681, and entered the studio of John Riley as an assistant. On his way to England he visited Paris, where he very carefully studied the work of Jean Marc Nattier and Jean François de Troy—painters of female beauty and fashion. He had a large following of young painters—very many of whose "Ladies" are entitled "After Nattier" or "After de Troy." They had a great vogue. The work of these painters, however, quite clearly demonstrates the decadence in British art. Closterman is represented at the National Portrait Gallery by "Queen Anne," in Coronation Robes, and "John Churchill, the first Duke of Marlborough." He died in 1710.

These short sketches of the lives and works of artists—many unfortunately little known—seem to be relevant to the Story of the "Pageant of the Painters of Britain" on the principle that

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“the strength of a chain is its weakest link.” In every Art and Craft it is not only the “Great Masters” who make emphatic marks, for many obscure pupils and workers leave also the impress of their efforts.

The influence of the King and Queen at Court and in the country at large was of the slightest: they had no refined tastes and lacked ordinary culture. The gardens of their Palace became the rendezvous of smarts and pimps and their women folk, and artists and craftsmen looked on and wondered. The sympathies of the aristocracy and people of education was with the Stuarts. Vulgar manners took the place of the courtesies of the old régime. Base pursuits and wild speculations in the money-market were the vogues of the day, until the South Sea Bubble burst and reduced thousands of families to poverty.

II

The reign of George II. is remarkable in the “Pageant of the Painters of Britain” for the rise of the most famous painter of the “Golden Age” of British painting—William Hogarth. He was a genius, and such only now and then flash their brilliance within the Temple of the Fine Arts. British painting was passing through the night shadows of a gloomy decade into the dawn of a

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brighter day, and the æsthetic air was warming rapidly, so that when, in 1729, a "Scene from Gay's Opera 'The Beggars,'" painted by the new man appeared, the fervour of artistic enthusiasm was raised to summer heat. Five years later, in 1734, the "Harlot's Progress" completed the full glow of noontide, and the "Pageant" entered upon one of the most splendid periods of its progress. Such painting was little short of miraculous: there had been nothing like it in the past, and nothing to lead one to expect a new revelation.

The birth and youth of William Hogarth gave no special promise of celebrity. Born in London in 1697, the son of a schoolmaster in the Old Bailey, he was apprenticed to a silversmith, and spent years in drudgery—engraving arms and monograms on plates. His first effort in freehand drawing was the result of a pugilistic episode. With three other apprentices young Hogarth set out one June afternoon to Highgate, and, seeking refreshment in the tavern, they were spectators of a free fight. One of the disputants hit the other on the head with a pewter pot, cracked his skull, and drew forth a stream of blood: his distorted face and grimaces appealed to all three lads, but Hogarth, whipping out a sheet of paper, made a rapid sketch of the poor fellow's plight. This proved to be the first step in Hogarth's famous suites of pathos and humour. When his articles

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were out he went to draw and paint at the Academy in St Martin's Lane: a view of the studio, by Hogarth, is now in the Diploma Gallery. In 1718 he began engraving on copper for booksellers: the first plate extant bears a date 1720—it is a shop bill-heading. For six years he strove assiduously with his needle, acquiring the precious gifts of form and proportion and strict precision. Then he began to paint small portraits in oil—family groups of his friends and others; but he wearied of the conventionalities imposed upon him.

The year 1730 was an eventful one in Hogarth's career: first of all he ran away with Sir James Thornhill's only daughter and married her in spite of her father's refusal, who declined to have anything to do with the erring couple. The same year saw Hogarth experimenting in a direction absolutely new in British Art—"Moralities." Soon after the appearance of the "Harlot's Progress," Lady Thornhill placed one of the canvases where Sir James would see it. He was astounded, and admitted that "if William can paint as well as this, he can well maintain his wife." A reconciliation followed. Unfortunately this remarkable "Morality" perished in a fire at Fonthill in 1775. "The Rake's Progress" (1735)—eight compositions, now in the Soane Collection; "The Sleeping Congregation" (1736); and "The Enraged Musician".

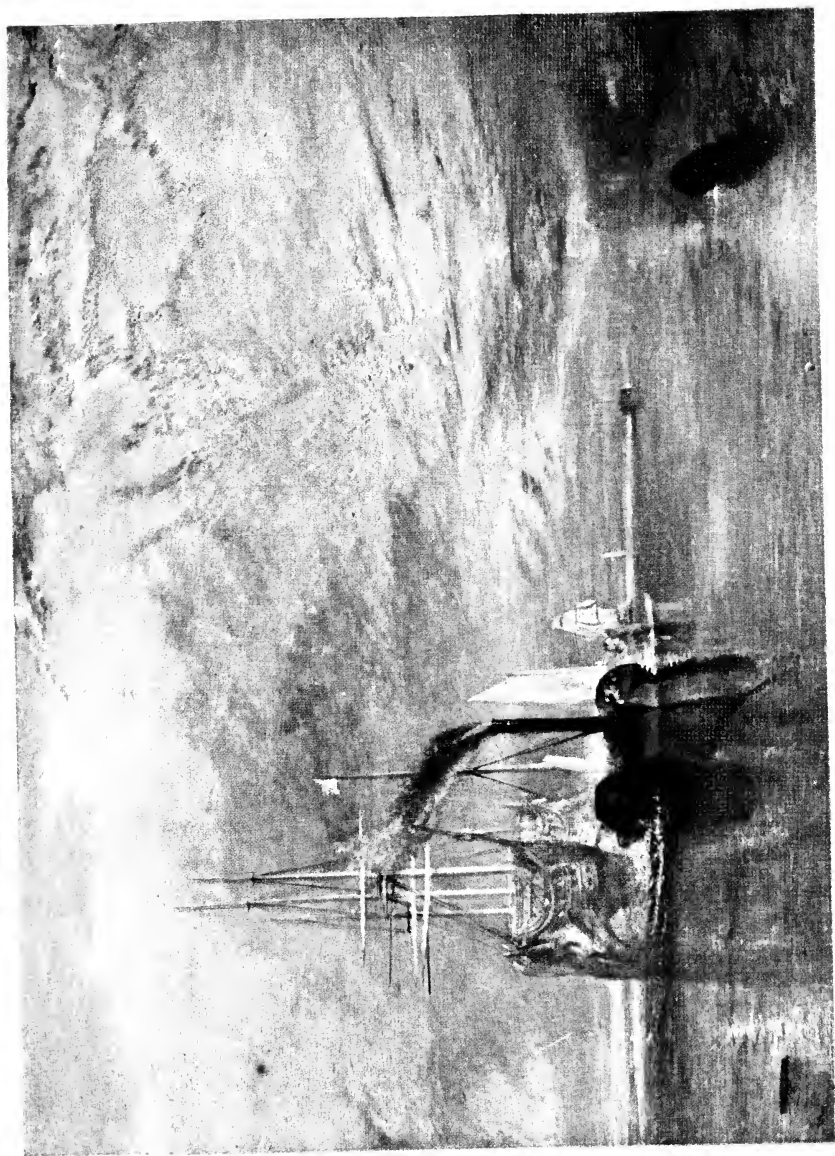
PLATE XVI

“THE FIGHTING TÉMÉRAIRE”

BY JOSEPH MALLORD WILLIAM TURNER, R.A.

Exhibited at the Royal Academy in 1839. In the previous year a party of friends—Turner amongst them—went by water to dine at “The Ship” at Greenwich. They passed a tug-boat towing an antiquated battleship to the breaker’s wharf. “That’s a fine subject for you, Turner!” remarked Clarkson Stanfield. The friendly hint was taken and the result—one of Turner’s masterpieces in oils. Such skies and such reflections *are* to be seen on Thames-side, but only Turner has succeeded in transferring them to canvas in undiminished glory.

“The Fighting Téméraire” tugged to her last berth to be broken up, was painted in 1839: it is at the National Gallery, Trafalgar Square.





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(1741); were opening movements to his most characteristic suite—"Marriage à la Mode" (1744), six scenes, now on the walls of the National Gallery. In these society tragedies—"Progresses," as they have been rather inappropriately called—no less than in the "Conversations,"—which are somewhat after the manner of the Master of the "Fetes Galants," Antoine Watteau—Hogarth makes an irresistible personal appeal to all sorts and conditions of men. As the consummate chronicler of life and manners and as the keen humorist and critic, his work tells thrilling stories and flashes brilliant satires of public failings and foibles. In this class of work Hogarth has never had a rival.

"The Shrimp Girl" (1745), at the National Gallery is Hogarth's masterpiece in single portraits. It is, in a way, the British "Mona Lisa"—an inspiration; for the "Cry" is quite as much a *tour de force* as is Leonardo's "Smile." In the same category, at the National Gallery, is "James Quin," the actor, and the rival of David Garrick. His eye scorns all comers; he looks an uppish kind of man, with a very good conceit of himself—a splendid "bit" of impressionism! "Simon Fraser," the Lord Lovat, Chief of the Jacobites (1746), in the National Portrait Gallery is another quaintly characteristic figure—corpulent and crafty. Hogarth's own portrait by himself is in the National Gallery—a remarkable piece of work,

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giving the very life of the "sturdy, outspoken, honest, obstinate, little man"—as he was called by his wife. By him sits, quite as impertinent, a little dog—his favourite Trump.

In 1750 Hogarth incurred the Royal displeasure. The engraving of his "March of the Guards to Finchley"—a satirical composition, which he had dedicated to King George—came into the Royal hands, and gave the King great offence. His Majesty called it, "a frivolous treatment of my soldiers," and added, "my only regret is that the man is not a soldier that he might be punished for his insolence." Hogarth took up his pen in 1753 as an author and published a volume, which he called, "The Analysis of Beauty," with a view of correcting the deplorable state of public taste—it had an immense effect. Appointed Sergeant Painter to King George II. in 1757, in succession to Sir James Thornhill, he painted the portraits of the "King and Queen and Royal Family"—now in the Dublin National Gallery. In 1764, whilst living at Chiswick, his favourite residence, he fell ill, and, being carried to his house in Leicester Square he died there October 26th.

No painter has made anything like so great an impression upon the British art and artists as William Hogarth. As satirist and teacher he occupies an unique position, and he has provided a perpetual feast of humour for the delight of all

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ages. Hogarth was an incarnation of the Spirit of Painting, which had been striving for generations to give life and character and cunning to the actors in "The Pageant of the Painters of Britain."

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If Hogarth revelled in the animated scenes of the golden sunshine, and in the moving incidents of the noontide, Richard Wilson was quite as inspiring in the delicious nocturnes and symphonies of the silver moonlight :—his painting-mixture was the sweet mellowness of Nature undefiled. His style of painting is a record-era in British painting in which he had no equal in the past, nor has any serious competitor appeared since he laid down his brush. His taste was perfect and his expression without a flaw, and yet, like Hogarth, there was nothing in his birth or early life to predicate genius. The son of the rector of Pinegas in Montgomeryshire, Wilson was born there in 1714. He early discovered a love of design, and his father, indulging the boy's passion, placed him with a reliable portrait painter in London, Thomas Wright, and subsequently with Thomas Hudson. He rapidly attained eminence, so much so, that he painted portraits of the Royal family and other celebrities : but a painter student's journey through Italy, where, in 1750, he beheld Venice—"the dream of my life," as he said—entirely changed the direction of his Art. What he saw of the work of Claude, Lucatelli, Panini, Zuccarelli, Mengs, and Vernay,

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opened his eyes to nature-studies, and thenceforward, till his death, Wilson became the British painter, par excellence, of landscape. .

Home again in 1755, he took up his quarters in the piazza of Covent Garden, and set to work to paint the glories of the fair lands he had seen, and of the fairest of them all, his own. Troubled unfortunately by an irascible temper, he made little headway with painting patrons, and not till 1750 did he exhibit anything he had done. "Niobe and her Children," with an exquisite background, painted for the Duke of Bridgewater, is in the National Gallery—the first of a great series of delightful landscapes. At the National Gallery are eight examples of Wilson's work, the Victoria and Albert Museum has eight, and at Dulwich there is a beautiful replica of "Mæcenas's Villa near Tivoli."

Wilson suffered greatly from narrowness of means, and he was often obliged to sell his beautiful canvases for paltry sums to dealers. His distress, however, brought to his aid a sympathetic fellow-artist, Paul Sandby—one of the Fathers of British Water-Colour Painting—but Wilson was so proud and reckless that he declined assistance. He had however, social instincts and love of his fellows, for he was an active promoter of the Royal Academy and one of the first thirty-six members. Francis Hayman, the Librarian, died in 1776, and Wilson

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was only too thankful to be his successor at a small fixed salary. But like many another master-wielder of pencil and brush, Wilson's affairs went from bad to worse, and his last lodging in London was a mean garret off Tottenham Court Road. The death of a brother brought him a small legacy in 1780, and in the following year he went to Llanberis, in North Wales, and there he died in 1782. Wilson's art ranks in the very highest category of painting. His work, noble in conception, chaste and dignified, is idealistic. His poetic tone and delicious colours delight all beholders. One of his compositions, anywhere, becomes the centre of attraction.

When Hogarth, a young man of twenty-nine was laboriously scratching his seven plates for a duodecimo edition of "Hudibras" a child was born at Plymouth, in Devonshire, who was destined to wear his mantle of Grand Master in the "Pageant of the Painters of Britain,"—Joshua Reynolds. The son of the rector of St Mary's and master of the Grammar School, he was born July 16, 1723. Intended for the medical faculty he gave less heed to medicine than to art, and the accidental perusal of Jonathan Richardson's "Treatise on Painting," decided his career. In 1741 his father placed him with Thomas Hudson, "the painting parent of an illustrious family," to copy Guercino's drawings and portraits. The lad was high-spirited and failed

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to hit it off with his master, and returned to Plymouth, where he painted members of his family and did some subject compositions. Lord Mount Edgcumbe befriended him and introduced him to Commodore Keppel, later Lord Keppel, who invited him to accompany him on a voyage to the Mediterranean ports. At Minorca, Genoa, Pisa, Rome, Florence, Bologna, Padua, and Milan, he filled his portfolio with sketches, and, returning to London in 1752 by way of Paris, he opened a studio in St Martin's Lane, where he built up, gradually but surely, his great fame.

Reynolds is well represented in Public Galleries : at the National Gallery there are twenty-seven examples, in National Portrait Gallery sixteen, in the Wallace Collection twelve, the Victoria and Albert Museum has six, Dulwich five, and in the Royal Diploma Gallery there are six—including Guiseppe Marchi (1761), the young boy Reynolds brought over with him from Italy. It was this portrait which drew from Hudson the caustic remark :—" Why, Reynolds, you don't paint so well as you did before you left England." At Windsor Castle is " George III. and his Children," painted in 1783. There is an ease of pose, a purpose expressed, and a lingering impression evoked by all Reynolds's portraits. He was more successful with men than women : he treated the latter somewhat in a classical spirit—self-contained and

PLATE XVII

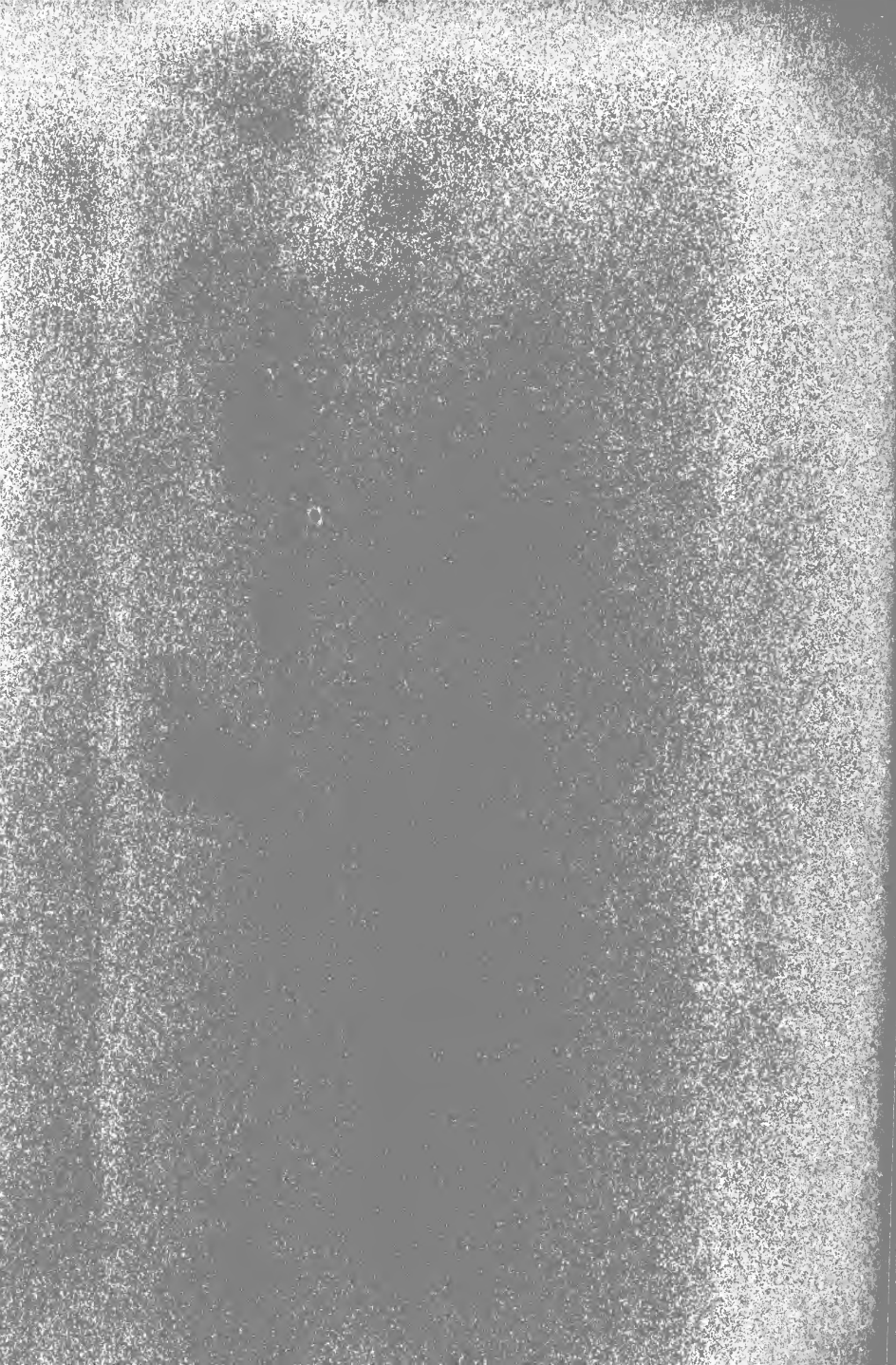
"THE HIRELING SHEPHERD"

By WILLIAM HOLMAN HUNT

Hunt was accustomed to have two dissimilar compositions in painting simultaneously. As a case in point, this canvas and "Light of the World" were painted at Worcester Park Farm—the former when the sun was shining, the latter in the gloaming. Millais was working with him there and busy with his "Ophelia." Two versions of a subject was a common feature in Hunt's work—there are two "Hireling Shepherds": this is a little larger than its fellow, which is in private holding. Why Hunt gave it the name it bears no one knows. The girl is a love-lorn village maiden: the man a tiller of the ground. Anyhow, the picture is very beautifully and poetically conceived, and the drawing and colouring are fine. In the replica the man is showing his sweetheart a Death's-head moth and several sheep are earing the corn.

"The Hireling Shepherd" was painted in 1852, and is now in the Manchester Art Gallery.





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beautiful, as they are in Nature and Art. His men Golden Age
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Painting are full of vigour, expectancy, and purpose : no painter painted so many famous people. Reynolds's "Children" on the other hand, are rather unnatural—he knew very little about children, children's play, and children's prattle ; he did not understand them. He seems to have viewed them very much as Correggio did, as foils to his mature subjects. However, he contrived many times to impart to them a perfectly delightful espièglerie. Of "The Strawberry Girl," at the National Gallery, he once remarked—"It is one of the half-dozen original things no man ever exceeded in his life's work."

Unfortunately, Reynolds made too free use of a deleterious painting-mixture, which has eaten the colour out of his draperies, has tanned his "carnations," and burnt up his backgrounds. Of his compositions which are wearing the best, the chief are, perhaps, "Lord Heathfield" (1877), at the National Gallery, and "Nellie O'Brien" (1763), in the Wallace Collection. It was Gainsborough—Reynolds's chief rival—who once said :—"Sir Joshua's pictures, even in their most decayed condition, are better than those of many other artists in their first state."

The foundation of the Royal Academy was due in a great measure to a Reynolds's influence, but its story belongs properly to the next reign. In

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1760, when he was at the very height of his success, an Art Exhibition was held in Pall Mall, in London, which led to the establishment of "The Incorporated Society of Artists of Britain"—the precursor of the Academy—with two hundred members. In 1769 Reynolds was knighted at the opening of the Royal Academy, among whose elected members was Angelica Kaufmann, daughter of a Swiss artist, and herself a very capable painter. Her relations with the President have woven the web of a romance, which charmingly embellish the solitary life and death of Sir Joshua Reynolds. He went on painting for forty years, but in July 1789 his sight suddenly failed, and he cast away his palette saying,—“All things have an end and I am come to mine.” He died in 1792 soon after the delivery of the last of his famous “Discourses” to the students of the Royal Academy.

Thomas Gainsborough yields very little, if at all, in greatness to Sir Joshua. The son of a woollen-manufacturer, his birth-place in 1727 was Sudbury, in Suffolk—the neighbourhood of which he has immortalized by his splendid landscape canvases. At the early age of fourteen he was in London, working with H. Gravelot, the engraver; and later, under Francis Hayman (1708–1776) a distinguished historical painter. In the studio, however, he added very little to the charm of the nature-studies, which he had made in his boyish

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rambles around his home—trees, meadows, marshy
brooks, sheep and cattle, and their tenders, with
the varying humours of the sky. His London
training, however, opened the way to the portrait
gallery he painted. Before he was nineteen
he married a sparkling country lass, Margaret
Burr, with a very comfortable £200 a year. They
went off to Ipswich and set up modest house-
keeping, whilst he went on painting—his wife
often enough his inspiring model. In the year
King George II. died Gainsborough settled at
Bath, and in that fashionable resort began the
suite of portraits which have fixed his place among
the very chiefest in the “Pageant of the Painters
of Britain.” Already his compositions were
striking from the distinction of carriage of his
patrons, the graceful arrangement of their costumes,
and the poetic feeling of his landscapes. It is
difficult, perhaps, to decide whether Gainsborough
most excelled in landscapes, portraits, or fancy
pictures. His “Pastorals” in water-colour are
delicious; his work in this medium very much
influenced the men who followed him,—Cozens,
Hearne and Turner in particular. We see in his
work the eclectic spirit of Rubens, Ruysdael, and
Watteau—he saw much of the work of the latter
in the collection of the famous Dr Mead.

Gainsborough was a patriot, he never went
abroad, he never copied foreign Masters, and he

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is the best exponent of British beauty, whether in the field or in the boudoir. Never was there a painter so perfectly in love with his Art : he worked night and day, in and out of season, and in every sort of mood. He never painted in parts : he went on with the whole till it was finished. His work does not exhibit the slightest want of combination or lack of harmony. His compositions are simple in detail, exquisitely pure in tone, and complete in attractiveness, so that he fascinates the beholder at once. Among the twenty-five examples in the National Gallery, "The Market-Cart," and "The Watering Place," are the best, perhaps, of his landscapes; and "Mrs Siddons" and "Edwin Orpin—Parish Clerk" of his portraits. "Perdita"—Mrs Robinson—is in the Wallace Collection—one of the most delicate portraits ever painted. "The Blue Boy," at Grosvenor House, "The Honourable Mrs Graham," in the National Portrait Gallery of Scotland, and "The Morning Walk," in Lord Rothschild's Collection, are masterpieces. Among his fancy pictures, "Rustic Children" and "Musidora"—both in the National Gallery—are perhaps the most attractive. The latter may very well be taken as a nude likeness of Emma Hart—the famous Lady Hamilton,—who used to personate the Goddess Hygeia, in Dr Graham's "Temple of Health," at Schomberg House, where the Gainsboroughs lived.

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Gainsborough's "Beauties" vastly excel those of Lely and Kneller in distinction and elegance : they are on a par with Van Dyck's—indeed, in many respects they excel the glorious canvases of that great Carolian Master. Gainsborough's best work was done in London, after he settled, in 1774, at Schomberg House, Pall Mall. His painting manner was something of an enigma, for he united the art of a realist to that of an impressionist. His favourite colour was blue, whilst Van Dyck's was green, and the way he applied his colours to his carefully drawn figures was something of a mystery. Reynolds once said of his work : "All those scratches and marks and shapeless appearances lead, through freedom to unity, with unerring directness." Gainsborough's stylishness puts him into the same rank as a portrait painter with Velasquez ; whilst in his landscapes he is on a level with Wilson and Constable. Gainsborough died of cancer, August 2, 1788.

George Romney is always associated with Joshua Reynolds and Thomas Gainsborough whenever the "Golden Age" of British painting is under survey : their three palettes are the most brilliant banners in the "Pageant of the Painters of Britain." Born at Dalton-in-Furniss, in Lancashire, in 1734, Romney was the son of a builder. Mechanics and Art drew him with equal force, but, after he

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had finished his apprenticeship in his father's workshop, he decided to woo the Fairy Fine Art, and in the moment of boyish enthusiasm he took up with an itinerant artist. Falling ill, after a season of prodigality, he was nursed by a very attractive girl—Mary Abbott—whom he married in 1756, and settled at Kendal. He had all along laboured hard in his spare time to perfect himself in draughtsmanship, and quite soon he attained a certain degree of technique, so that at Kendal he began to paint portraits, groups, and backgrounds. The far-off cry of the London studios reached Romney at last, and one day, in the year 1762, he mounted his nag, and set off to make his fortune in the Capital—leaving disconsolate Mary and his children at home. Two years he spent in Italy, studying diligently in Rome, Venice, and Parma, and, returning to London, he put up his easel in an imposing house in Cavendish Square. His success was phenomenal, for very soon his sitters exceeded in numbers and distinction those of Reynolds and Gainsborough. His piquant poses exactly suited the mode of the day. Later he removed to Hampstead, and, though he was making £4000 a year, he never sent for his poor wife and children, but acted the part of a gay bachelor about town.

In 1782 Charles Greville brought a lovely girl to Romney's studio—a girl who was destined to play a very important role in his career and Art—

PLATE XVIII

“THE BOYHOOD OF RALEIGH”

BY SIR JOHN EVERETT MILLAIS, P.R.A.

Upon this picture, as much as upon any other, rests the painting fame of Millais. The subject is happily chosen, it has dramatic interest, and its treatment is vivid and picturesque. The two boys were his own young sons, fine-grown like their father, and intelligent beyond their years. In a sort of way this painting is a companion to “The North-West Passage”—Millais’s illustrations of the adventurous life. A copy of this suggestive canvas should be hung up in every boy’s school in the land! It has all the freshness and energy which are the marks of the patriotic painter’s art.

“The Boyhood of Raleigh” was painted in 1870: it is at the National Gallery, Millbank.





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Emma Hart. She was of humble origin, but had made a sort of success as an actress, and had become a woman of fashion. Romney painted her forty-five times; some of these were studies of her own sweet self naturally posed; some were in classical character—as “Ariadne,” “Cassandra,” “Bellona,” “Ceres,” “Bacchante”; some were in religious poses—“St Cecilia,” “St Mary Madgalene,”—of the latter she never approved. The fair Emma was to Romney what “La Bella Simonetta” was to Botticelli. A sweet singer of the century sang of her in terms which Romney painted :—

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“Flush’d by the spirit of the genial year,
Her lips blush deeper sweets the breath of youth;
The shining moisture swells into her eyes
In brighter glow; her wishing bosom heaves
With palpitations wild.”

These words express something of the charm which all Romney’s portraits possess. Emma Hart married Sir William Hamilton in 1789, and departed to Naples, where, upon Sir William’s death, she became the fair charmer of the renowned Lord Nelson.

In 1799, when his “Sun” had gone out of Romney’s life, another dashing beauty came to captivate him—Mrs Robinson—“Perdita”—she he painted, too, in loving terms. Romney’s work is clean cut, his colours transparent, his finish brilliant. He is equally good with faces, forms, and

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drapery ; and has the knack of fixing charming and characteristic expressions—fleeting though they be as merry sunbeams. Romney never joined the Royal Academy, nor exhibited there. He lived and worked alone. At last his health broke down, and a worn out man—prematurely old—found his way back to Kendal to the arms of his long deserted wife. He died, they said, insane, in 1802.

A number of limners were working in the reign of George II. : Bernard Lens, born in 1687, was perhaps the most remarkable. His father was a notable draughtsman and a mezzotint-engraver, who trained his son well and caused him to copy, “in little,” compositions by Rubens, Van Dyck, and other great Masters. He was appointed Drawing Master to the Royal Academy, and limned portraits of George I. and George II. His subject-compositions are perhaps better than his portraits, which are somewhat hard and uncertain in quality : still his colours, on card or ivory, are strikingly translucent. He is represented in the Jones and Salting Collections, and in the Duke of Buccleuch’s Collection at Montagu House.

In Scotland several painters of eminence were painting, in the early Georgian period, whose names must not be passed over : one at least of them, Allan Ramsay, was a painter of the first rank. The son of the writer of “The Gentle Shepherd,”

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he was born at Edinburgh in 1713. His father encouraged his wish to be an artist and sent him to London to study at the School of Painting, in St Martin's Lane, under Hogarth. In 1736 he travelled through France and the Rivas, and, being shipwrecked off the coast of Italy, he made for Pisa, and then by stage to Rome. His aim was to perfect himself in portraiture. He returned to Edinburgh in 1738, and very many famous men and women sat to him. In 1760 he settled in London, and, introduced by Lord Bute to the Prince of Wales, he painted several Royal portraits. On the death of John Shackleton, in 1767, Ramsay was appointed Painter-in-Ordinary to His Majesty.

His courtly manners, and linguistic accomplishments introduced him to the best society. In the National Gallery is a "Portrait of a Lady" (1770). In the National Portrait Gallery, "George III." (1767), "Queen Charlotte," "Philip Finch, Earl of Chesterfield," the famous statesman and polished letter-writer (1765), "William, first Earl of Mansfield," the eminent lawyer, and "Dr Richard Mead," (1740), physician and famous collector of pictures. The latter was the English host of Antoine Watteau, when he made his sad visit to London in 1720, and painted some "Conversations" at Greenwich. In the Wallace Collection is "George III." by Ramsay. He made his mark as an engraver, and for his "Apotheosis

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of the Children of George III.," at Windsor Castle, he was knighted by the King. Ramsay's drawings and portraits are distinctly French in character. "Mrs Bruce of Arnot," in the National Gallery of Scotland, is a very beautiful example of his Art. He had a number of pupils and assistants who assisted him, but he invariably put in the final touches. He was a man of letters also and an essayist of parts: some of his compositions were published under the title of "The Investigator"—he wrote also "The Present State of Art in England." Ramsay died at Dover in 1784.

Among other Scotch painters of the period should be named John (1694-1760) and Cosmo (1724-1773) Alexander—father and son; Gavin Hamilton (1723-1795); Jacob More (1740-1793); and Alexander Runciman (1736-1785)—but none of them worked in England.

A word must be said, however, for the occupants of the throne—to which all true Britons are justly loyal. King George II., when Electoral Prince of Hanover, married, in 1705, Wilhelmina Caroline, daughter of the Markgraf of Brandenburg-Anspach. They came to reside in England as Prince and Princess of Wales in 1714, and put up at St James's Palace. She was a well-educated Princess and had a strong feeling for Art, and she soon attracted a cultured, artistic, and literary circle. She took in hand the restoration and rearrangement of the

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pictures in the Royal Collections. One day, rummaging the drawers and cupboards of Kensington Palace, she “discovered” the famous Holbein drawings, with other treasures, and had them carefully cleaned and arranged. She inculcated her eldest son, Prince Frederick, with a love of Art—alas, he died young. Good Queen Caroline died in 1737.

George II. was the last Sovereign to reside at Kensington Palace—the other Royal Palaces had been wholly neglected. His reign was perhaps less sordid than that of his father, but he cared little for artistic objects. Religious controversies divided the nation, the prosecution of wars occupied the military world, whilst statesmen were busy building empires. The King died suddenly in 1760.

The rich stream of modern British painting, running through the reigns of the Georges, issued from five pregnant sources—Hogarth, Wilson, Reynolds, Gainsborough, and Romney—into it ran, later, two refreshing affluents—Turner and Constable. Swelling to a mighty river it fertilized the whole painting-land of Britain, so that British Art became the most splendid of all the daughters of the Fine Arts. The goddess renewed her youth and the “Pageant of the Painters of Britain” flaunts past in gala dress—a delirious spectacle !

CHAPTER VI
THE GOLDEN AGE OF BRITISH
PAINTING (2)

1714-1837

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THE reign of George III. witnessed the Apotheosis of British Painting. All the "Great Masters"—Hogarth to Constable—were working magnificently, and the "Pageant of the Painters of Britain" moved on in glorious style. Indeed, so animated are the spectacles, which pass before our eyes, that it is almost impossible to count all the schools and studios, mansions and parks, crowded with artists, art-lovers, and sitters. The horizon is brilliantly flash-lighted with many-hued reflections of Nature's mirrors by land and sea, where painters, in the open, are capturing her smiles and frowns. The foreground glitters with the silken sheen of "carnations," hair, and costume, all of which are being transferred cunningly to canvas, carton, and ivory.

The King had certain artistic instincts, and he was a true friend to painters all. One of the earliest evidences of his patronage of Art was the foundation of the Royal Academy: in December 1768, the Constitution of "The Royal Academy" received

PLATE XIX

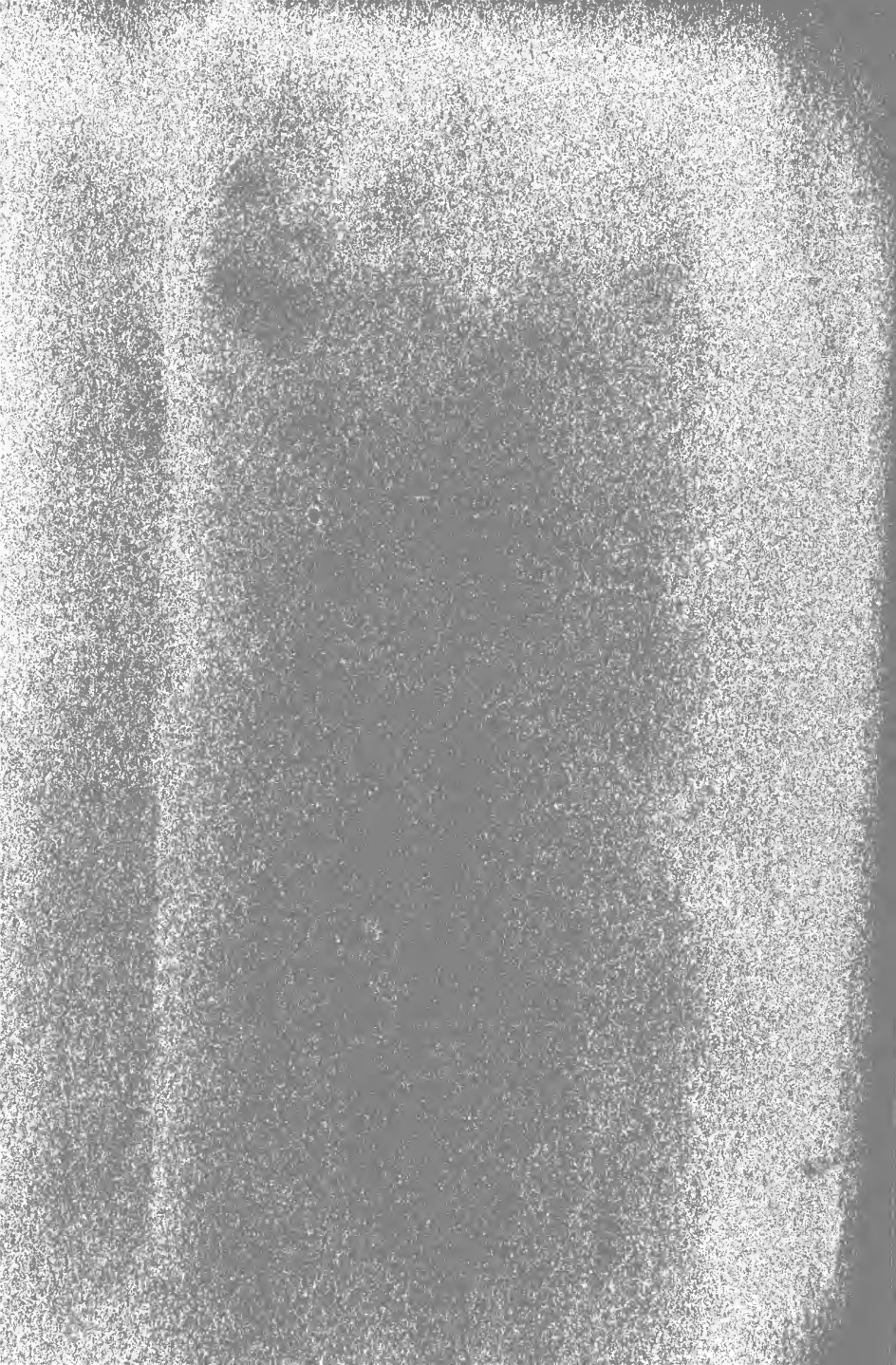
"THE DAY DREAM"

BY DANTE GABRIEL ROSSETTI

This very beautiful composition was, in a sense, the mascot of Rossetti's art: it expresses more simply than do any of his paintings his purpose—as well as his own character. His model was the wife of his life's friend and companion—William Morris the decorator. This portrait was finished, it is true, at the very end of his life, and thus it is a signal proof of his life's devotion to the Romantic School. The painting is in cool tones, just browns and greens and blues—Nature's primal hues. The full lips are expressive of the delightful thirst that comes from poetic reveries.

"The Day Dream" was painted in 1868-1880: it is now at the Victoria and Albert Museum, London.





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the sign-manual of the King. Among the first thirty-six Royal Academicians were two women artists—Angelica Kauffman (1741–1807)—a decorative painter, and Mary Mouser (1744–1817)—an accomplished painter of flowers. The first President was Sir Joshua Reynolds.

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The Royal interest in the Arts and Crafts is attested in the "Preface" to a Picture Sale-Catalogue of 1786. "Now we live," it says, "in the reign of George III., by whose accession to the throne this and all the other Arts acquired new vigour and new lustre. The young Monarch declared himself their friend by Founding that superb Academy. The whole kingdom hath caught the ardour of his Royal example: the Love of the Arts now animates every part of it. . . ."

The new reign saw Hogarth still at work, and the three rivals—Reynolds, Gainsborough, and Romney—each with his court of admirers and sitters. Wilson was also exhibiting choice landscapes. Allan Ramsay, Samuel Scott, Thomas Hudson, Joseph Wright, Thomas Worlledge, Paul Sandby, and John Robert Cousins, and many more were painting busily. Among foreign artists, domiciled in Britain, Francesco Zuccarelli (1712–1788), Francesco Bartolozzi (1727–1815), Giovanni Battista Cipriani (1727–1785), and Johann Zoffiny (1733–1810)—historical and portrait painters and decorative artists—were adding their quota to

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the artistic banquet of the Gods. The old men and the new in paint now began to marshal themselves in divisions, or categories, holding aloft characteristic banners—bearing the legends “Portraits,” “Miniatures,” “Historical Subjects,” “Humour and Pathos,” and “Land and Sea”—both in oils and water-colours.

PORTRAITURE

At the head of the goodly phalanx of portrait-painters of the reign of George III march five Masters: Sir William Beechey, John Hoppner, Sir Henry Raeburn, John Opie, and Sir Thomas Lawrence. They, and men of lesser note, nobly carried on the traditions of the reincarnated British School: they spared neither pains nor paint, for their work is fat and frank and free.

William Beechey was born at Burford, Oxfordshire, in 1763, and was articled as a lawyer's clerk, but, tiring of the monotony of the country, he went off to London, and joined a Bohemian Club of artistic and literary sparks. In 1772 he became a student at the Royal Academy Schools. His knighthood was bestowed for an immense canvas, now at Kensington Palace, “George III. Reviewing the Dragoons in Hyde Park, 1797”—it is his masterpiece. At the National Gallery are three of Beechey's canvases, at the National Portrait

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Gallery six, with his own portrait, and at Dulwich Golden Age
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Painting there are three. Beechey, as a depicter of fashion, followed Nattier and de Tour by painting his "Beauties" in character—his two daughters, as "The Morning Star" and "Evening Star"; Lady Grandby, as "Hebe"; Lady Georgina Bathurst, as "Adoration." In this manner he was at his best, with much of the grace of Gainsborough, the vigour of Reynolds, and the fancy of Romney. Beechey's work shows close accuracy of likeness, and freshness of colour; but his draughtsmanship is, at times, faulty, and his poses somewhat stiff. He died in 1839.

Henry Raeburn—a Scot of the Scots—was born at Stockbridge, near Edinburgh, in 1756, and was apprenticed to a goldsmith; he also learned to paint enamels under David Martin. Having married a rich widow—Anne Leslie, née Edgar—upon his majority, they went off to Italy and France, where he spent two busy years working in the studios. Home again in Edinburgh he established himself in sumptuous quarters, and at once became the foremost portrait painter in Scotland. R. L. Stevenson says of him: "Raeburn was born a painter of portraits. He looked people shrewdly between the eyes, and had possessed himself of their characters before they had been many minutes in his studio. . . . His painting was not only a piece of history but a piece of biography into the bargain."

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Financial troubles came to Raeburn, and in 1820 he went to London to retrieve his losses.

Raeburn returned to his Scottish home—where honours followed him: George IV. appointed him “Royal Limner and Portrait Painter in Scotland.” His style developed nobly, for his drawing became bolder with a more emphatic impasto. He was fond of placing his sitters in a sidelight which produced shadows upon the features and reflections upon the sheen of clothes: his favourite colour was vermillion. The Scottish Galleries are full of examples of his work. His masterpieces are, perhaps “Professor Robison” (1799)—an alert pose, at Edinburgh University; and “Mrs Scott Moncrieff” (1817), in the National Gallery of Scotland—a clever piece of piquant portraiture. At the London National Gallery are three examples—“Mrs Lauzan” (1795),—one of Raeburn’s charming effects in quiet mode, is perhaps the most characteristic. His death, in 1823, was due to a chill caught upon an archeological excursion with Sir Walter Scott and Miss Edgeworth—two of his special cronies: indeed, their personalities and characters may be said to point the limits of his Art.

John Hoppner was cockney-born, in Whitechapel in 1759. His mother was a German—a woman of the Bedchamber at the Royal Palace, and Prince George may have been his father. Anyhow, his Majesty taxed himself with the cost of the lad’s

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education, and nominated him, in 1775, a student of the Royal Academy Schools. Landscape seems early to have claimed his love: later, he took up with the more fashionable and profitable cult of portraiture. A delightful suite of fancy compositions danced off his palette, 1781-1782: "A Primrose Girl," "A Sleeping Venus," "A Bacchante," "The Standard Bearer," etc. Children were his special favourites, and he out-classed Sir Joshua Reynolds in this delightful range. His "Ladies," too, were on a par with those of the President: men sitters were less in his way. In 1782 he married Elizabeth Wright—a clever artist in wax-modelling—and they took up their abode in Charles Street, St James's. Early in 1780 Hoppner painted the Princesses Sophia, Amelia, and Mary—all now at Windsor Castle—and, in 1789, the Prince of Wales (George IV.)—now in the Wallace Collection. His work is marked by freedom of execution and brilliant colouring. In the National Gallery is a lovely portrait of "Jane Elizabeth, Countess of Oxford," and in the National Portrait Gallery are three of his portraits. His masterpiece is, perhaps, "The Douglas Children," belonging to Lord Rothschild. In 1803 Hoppner published "A Selection of Portraits of Ladies of Rank and Fashion," which had a record sale. He died in 1810.

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John Opie was, in a real sense, a prodigy or genius:

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born on the brow of a Cornish tin-mine, at St Agnes, near Truro, in 1761, his father being a master-carpenter. Early he took to paints and paper, and attracted the attention of Dr Wolcot—better known as “Peter Pindar”—and they travelled together to London in 1780. He first exhibited at the Royal Academy in 1782, and very soon he became known as “The Cornish Wonder.” He assisted Boydell in the illustrations of his “Shakespeare Gallery,” and also painted many portraits. In 1782 Opie married, but the marriage proved a failure, and a divorce followed soon. Again, in 1787, he wooed and won a woman worthy of him and his Art—Amelia Anderson of Norwich, notable for her literary and advanced political opinions. He had a second manner—historical subjects. At the Guild Hall in London are his “The Murder of Riccio” and “The Assassination of James I. of Scotland.” At the National Gallery are four portraits, the National Portrait Gallery has fourteen, and his own portrait with that of his second wife. His work is conspicuous for powerful drawing, well-studied poses, free handling, and correct technique: his colours, too, are good. His men models are full of vigour, but he has less feeling for female beauty. His lectures to the Royal Academy students, in 1807, on “Design,” “Invention,” “Chioscuro,” and “Colouring” are art-classics. He died in 1807.

PLATE XX

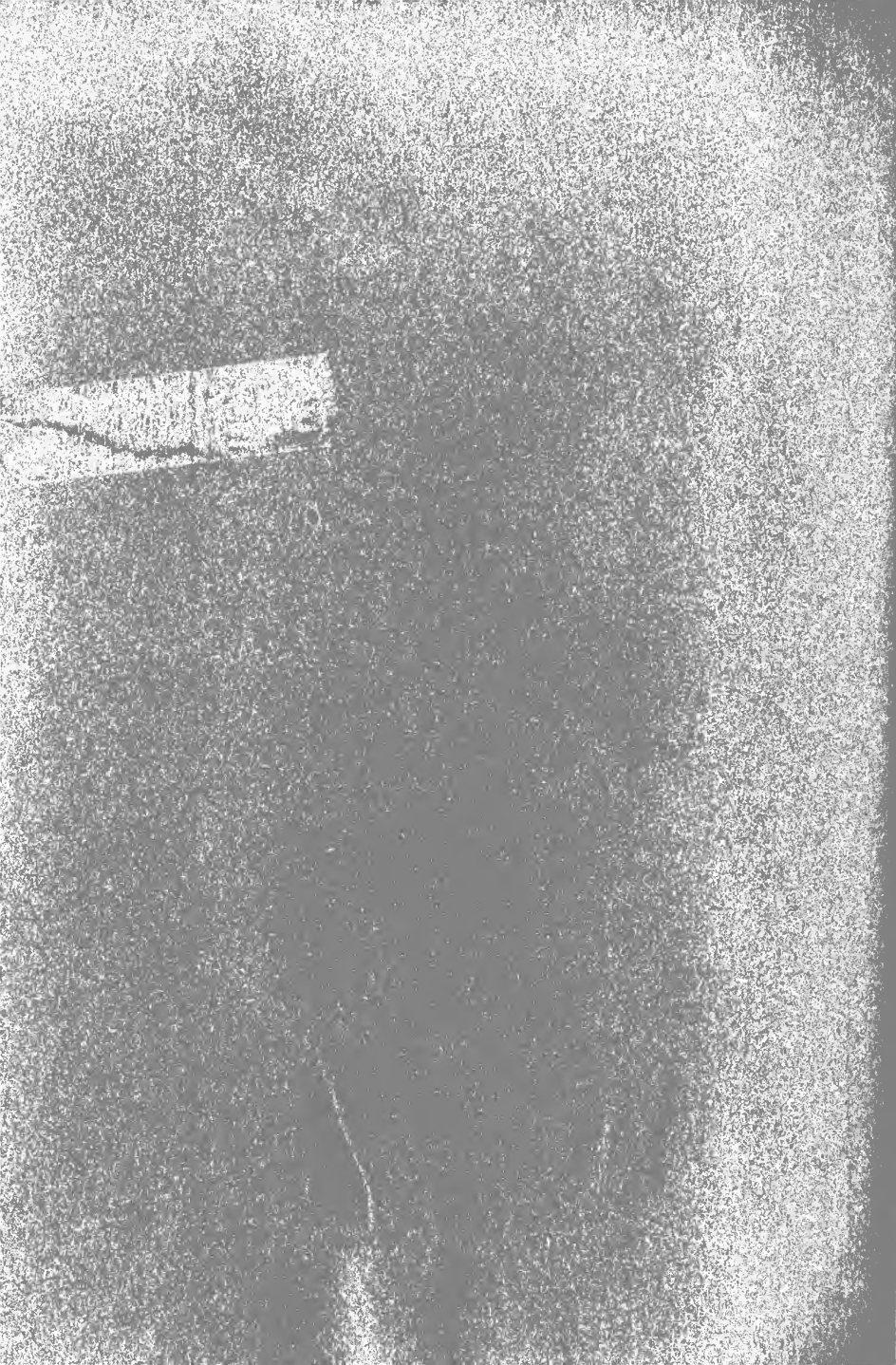
"LOVE AND LIFE"

BY GEORGE FREDERICK WATTS, R.A.

Rossetti's "Dreams" and Watts's "Yearnings" have much in common: they strain mind and heart—they become insatiable. "Hope," "Love" and "Life" formed, Watts's trilogy of allegorical themes. "Hope"—the desolate maiden—is transfigured by the strongest of all human passions, "Love," into the trustful, clinging damsel, "Life"—and so the mountain top is reached. "Love" is always of the stronger sex: here he is a noble youth with vigorous attributes—one of Watts's finest conceptions of the ideal human form. "Life," as the weaker vessel, is also an appealing figure. Watts painted "Love Triumphant" and "Love and Death," the two other energies of his trinity.

"Love and Life" was painted in 1884: it is now in the National Gallery, Millbank, London.





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Sir Thomas Lawrence is head and shoulders Golden Age
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Painting the greatest of the five "Great Masters" of the middle Georgian period. He ranks, indeed, in natural genius and artistic performance, with Hogarth. Born, in the west country, in 1769, his father was proprietor of the "Black Bear Inn" at Devizes. As a child he exhibited extraordinary precocity, for at the age of ten he was earning quite a large income at Oxford as a portrait-painter in crayons. Removing to Bath with his family he began painting in oils with marked success, and in 1787 he joined the Royal Academy Schools in London. He became Royal Academician in 1794. Then the fancy took him to paint historical subjects, and such canvases as "Satan Reviewing his Legions," from Milton's *Paradise Lost* (1797), now in the Diploma Gallery of the Royal Academy, and "Coriolanus in the House of Amphidius."

Romance played frolics with the handsome susceptible painter: he wooed, in turn, the two lovely Siddons sisters, but won neither of them, and remained a bachelor! Then Court gossip linked his name with that of Caroline, Princess of Wales. Royal favour was withdrawn and lady sitters were fearful; but Lawrence's unequal powers of flattery—in making all his plain women beautiful—relieved the situation, and once more he was the rage. He received his knighthood in

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1815 from the Prince Regent—a significant year in British history ! The “Waterloo Gallery” at Windsor is a splendid monument of his genius in Art. His portraits, there, of the allied Sovereigns, Pope Pius VII., and the leading diplomatists and soldiers of Europe, are masterpieces in the World’s Pageant of Portraiture. At the National Gallery are seven examples of his work, the National Portrait Gallery has twenty-one, the Victoria and Albert Museum five, the Wallace Collection four, and there is one at Dulwich. Undoubtedly one of the most attractive portraits, ever painted, is that of the “Countess of Blessington,” in the Wallace Collection : every beholder is bound to fall in love with her, for she offers her lips, her bosom, and her hands for the embrace. Lawrence’s speciality was women—and incidently children : his airy grace toned the high-breeding of his sitters. He died in 1830.

Sir Thomas Lawrence was followed by a few capable artists, such as John Downman (1750–1824)—the delicate painter of little portraits, in wash and black and white ; Sir Martin Shee, President of the Royal Academy (1770–1850) ; his own portrait, and seven others by his hand, are at the National Portrait Gallery, whilst the National Gallery has one—“Louis the Comedian” (1791) ; John Jackson (1778–1831), George Henry Harlowe (1787–1819), and Gilbert Stuart (1755–

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1828)—a native of the United States, but a pupil in England of Benjamin West. He is represented by six portraits in the National Gallery Portrait and two in the National Gallery.

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John Jackson was a Yorkshire village lad and born in 1778. He first did some work at York and copied Italian masterpieces, and then, in 1805, he went on to the Royal Academy Schools, and took up portraiture. He travelled through Europe studying and painting. In Rome he painted the portrait of Canova the celebrated sculptor—a splendid piece of work. Returning to London he became a favourite portrait painter, and it was said of him: “Jackson has painted almost all the members of the aristocracy.” He possessed great readiness of hand, and his work was especially admired for its freedom of pose, individuality of expression, and strong Italian colouring. Jackson is represented at the National Gallery, Trafalgar Square, by three portraits, and at the National Portrait Gallery by nine—including his own portrait. He died in 1813.

George Henry Harlowe was born in the West Indies in 1787; he was sent when very young to London, and ultimately became a pupil of Sir Thomas Lawrence, whose manner he followed. The excellence of his draughtsmanship and the strength of his body colour are remarkable. His first exhibition at the Royal Academy was in 1805. Perhaps one of his best compositions is “The

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Trial of Queen Catherine"—wherein he painted portraits of the famous Kendal family. He is represented at the National Portrait Gallery by seven canvases and his own portrait: at the Victoria and Albert Museum are two. In Italy, in 1828, he was received by the Pope, painted portraits of His Holiness and many Cardinals, and was elected an Honorary Member of St Luke's Academy. He put up for the Associateship of the Royal Academy, but was beaten by one vote, by Henry Fuseli, the historical painter, and he never sought again academical honours. He died in 1819.

MINIATURES

After the death of Bernard Lens, in 1740, Limning became, for a while, a lost art in Britain; but, that very year, a child was born who was destined to revive some of the glories of a splendid past. Richard Cosway was born at Tiverton in Devonshire, his father being the village school-master, and he sent his boy to London as a pupil of Thomas Hudson. His special line was "Heads" for the decoration of the covers of snuff-boxes. In 1776 he was admitted a member of the "Incorporated Society of Artists," and for three years he was a student in the Royal Academy Schools. He studied anatomy and was indefatigable in his

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attendances at the Life School, where he gained a perfect knowledge of the human figure. Cosway soon gained Royal patronage, and also the patronage of the nobility and leading citizens. He painted a portrait of the Prince Regent, and by him was commanded to paint the celebrated Mrs Fitzherbert. He worked with a most facile hand in colours and also did much delicate work with his black pencil. He was a collector of curios and antiques, and he lived in a sumptuous style with his wife—Maria Hazel—whom he married in 1781. Mrs Cosway herself was a very clever limner—quite the most accomplished of women miniaturists. In the Wallace Collection are six exquisite miniatures, by Cosway, including “Mrs Fitzherbert,” and the Salting Collection has many examples. His own portrait, in an oval, by himself, is in the National Portrait Gallery. He died in 1821.

Other limners of the period were John Smart (1741–1811), Ozias Humphrey (1742–1810), Richard Crosse (1742–1810), George Engleheart (1752–1839), Nathaniel Plimer (1757–1822) and his brother Andrew (1764–1837), Andrew Robertson (1777–1845), Sir William J. Newton (1785–1869), Sir William Ross, R.A. (1794–1860), and William Egley (1798–1870). None of these, however, attained the excellence of Cosway, and their work displays a gradual declension in artistic value. Examples of

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almost all these limners are to be seen in the National Portrait Gallery, the Victoria and Albert Museum, and the Wallace Collection; and, of course, in very many private collections.

HISTORICAL SUBJECTS

In the "Pageant of the Painters of Britain" one would certainly expect to find numerous companies of historical painters, noting the succession of splendid spectacles, as the grand panorama moves majestically across the pages of history; but it is surprising how few British artists were inspired to make pigment stories of the many stirring incidents. Before the eighteenth century, as we have already seen, a few men were busy painting on panel, canvas and carton, records of their times. At the end of that century, however, was raised a tabernacle of eight painters of history—religious and profane; and these are their names. John Singleton Copley (1737–1815), Benjamin West (1738–1820), James Barry (1741–1856), Henry Fuseli (1741–1825), James Northcote (1746–1831), William Hilton (1786–1839), Benjamin Robert Haydon (1786–1846), Sir Charles Eastlake (1793–1865).

The High Priest of this cult was John Singleton Copley. He was born at Boston in the State of Massachusetts, where his parents had lately settled. Portraiture, of a kind, being then a profitable

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occupation in America, young Copley was dedicated to that craft, but with what training we know not. Anyhow he set off to Europe in 1774 to study and paint in Rome, Florence, and Parma. Turning his steps to Britain he settled in London, where he met with remarkable success, and painted his two masterpieces, now in the National Gallery in London: "The Death-seizure of Chatham"—the scene being the old House of Lords; and "The Death of Peirson"—at St Heliers in Jersey. These canvases made a sensation in the studios on account of absence of conventions, vigorous treatment and brilliant colouring. In the London Guildhall is "The Seizure and Relief of Gibraltar," and at the National Gallery are two portraits, by Copley, "George Elliot, Lord Heathfield" (1787), and "William Murray, Earl of Mansfield" (1873).

Benjamin West—also American-born subject of King George II.—was a native of Springfield, in the State of Pennsylvania. His parents were strict Quakers, to whom painting was taboo, nevertheless they yielded to the art instincts of their son and by "special grace of the spirit," he was permitted to take drawing lessons. In 1760 he crossed the ocean to Italy. During three busy years he found his painting measure; his "Cimon and Iphigenia" and "Angelica and Medora" gave him Academic honours in Rome, Florence, Parma, and Belogna. In 1763 he settled in London,

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where he rapidly made his mark as a painter of historical incidents. His "Death of Wolfe" gained him the patronage of the new King, George III.: this composition is at Kensington Palace, where are also two other large paintings by West. The foundation of the Royal Academy of London was greatly due to West's advice to His Majesty. He was one of the first members, and after the death of Sir Joshua Reynolds, he succeeded as President, but declined the honour of knighthood. After a visit to Paris, in 1802, he took an entirely new line and painted a number of religious compositions, with a good deal of success. At the Diploma Gallery of the Royal Academy is "Christ Blessing Little Children," and the Victoria and Albert Museum has five examples. His work was boldly conceived and executed, but he lacks much of Copley's freedom.

James Barry was an Irishman, and born at Cork, the son of a bricklayer, who kept a small tavern on the Quay. He found his way to London in 1784, where he studied under Benjamin West, and then he went off to Italy, to work in Rome, Florence, Bologna, and Turin. He returned to London in 1770 to exhibit his first picture at the Royal Academy—"The Temptation," now at the Victoria and Albert Museum. At first his manner was classical and mythological, and he was misunderstood and unappreciated by the public.

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Between 1777–1783 he painted six scenes, “An Golden Age of British Painting Epic of Human Culture,” upon the walls of the Great Hall of the Society of Artists in the Adelphi—poetically composed and ideally coloured. In 1786, as Professor of Painting in the Royal Academy, he delivered his famous lecture “On Painting,” which led to a censure from that august body; this he resented, and he retired from his profession. He died in 1799.

Henry Fuseli, a Swiss artist—born in Zürich—came to London in 1765, as a protégé of Reynolds, who sent him off to Italy to study the Italian masters. Michael Angelo was his hero, and like him he became vigorous in speech and work. When he returned to London in 1778 he began painting animated compositions. His violent manner, however, precluded grace in drawing and weakened the effect of his colours. Lord Mayor Boydell’s “Shakespeare Gallery,” and his own “Milton Gallery,” furnished scope for his enthusiasm in painting. He was an immense favourite with his pupils, and his antique school was always thronged. He was chosen Professor of Painting at the Royal Academy in 1799. At the National Gallery is his “Titania and Bottom the Weaver,” the Diploma Gallery has “Thor battering the Serpent of Midgard,” and the Victoria and Albert Museum has two examples.

James Northcote was British born—at Daven-

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port. His father was a watchmaker, who disapproved of his boy's love of drawing. He persevered, and at last, in 1771, he found himself in London, working under Sir Joshua Reynolds, who also made him free of bed and board. He made the usual painting-student's grand tour of Europe in 1777. Returning to London in 1783, he found congenial work as a co-illustrator of Boydell's Shakespeare. Among his best compositions are "Murder of the Princes in the Tower" and "Death of Wat Tyler"—now at the London Guildhall. In 1796 Northcote exhibited a suite of ten pictures at the Royal Academy, which, after the manner of Hogarth, would, as he hoped, inculcate grand moral lessons. Richardson's "Pamela" gave him the idea, but he lacked dramatic power, his composition was faulty, and his colours ill-chosen: nevertheless, the work had good effect upon his fellow-artists. He is not represented at the National Gallery, but at the Victoria and Albert Museum are three examples, and "Jael and Sisera" is in the Diploma Gallery: the National Portrait Gallery has four portraits by Northcote, and his portrait by himself. He became a rather voluminous writer on Art subjects: among his publications was, in 1813, "Memoirs of Sir Joshua Reynolds"; in 1830, "The Life of Titian," and he was a regular contributor to "The Artist."

William Hilton was born at Lincoln, and as a

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child developed artistic tastes under his father, who was a local portrait painter. He became a student of the Royal Academy School, where he took up historical composition, and his first exhibited picture, painted in his seventeenth year, had a success. In 1814 he exhibited eight canvases : three being religious compositions, " Christ Restoring Sight to the Blind," " The Good Samaritan," and " St Mary Magdalene Anointing the Feet of Jesus." They are all upon a large scale, and express much beauty of design and execution, whilst the colours are harmonious. Of two allegorical compositions, painted in 1819—" Una and the Satyr " and " Ganymede "—the latter is in the Diploma Gallery. In 1821 he painted a very beautiful canvas—" Nature Blowing Bubbles for her Children," now at the National Gallery at Millbank, where is also his large Altar-piece—" Christ Crowned with Thorns." " Venus Appearing to Diana and her Nymphs " is in the Wallace Collection, where it hangs beside two of François Boucher's masterpieces and loses nothing of naïveté by comparison. His manner was a blend of poetry and ritual, and his work is marked by delicacy of touch and refinement of finish.

Benjamin Robert Haydon was one of the many artists who strove earnestly to revive in Britain an appreciation of historical painting. He was born at Plymouth, where his father was a book-

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seller. His early love of drawing took him in 1804 to London as a pupil of the Royal Academy School. His "Dentatus," in 1809, gained a prize of one hundred guineas at the British Institution. In this composition the influence of Fuseli is evident, for he has imitated his vigour of action and emphatic colouring. Then followed a succession of religious compositions—one of them, "The Agony in the Garden," is at the Victoria and Albert Museum. Twice he aimed at academical honours, and twice he was black-balled, owing to his provocative temper. Romance came fortunately to correct his pugnacity, and he married happily in 1821. He continued to paint large canvases which no one would buy, and he fell into difficulties. Lodged for a time in the King's Bench Prison for debt, he made, there, a pigment record of the famous "Mock Election" of 1827, which, upon his release, found a Royal patron in George IV. At the National Portrait Gallery is his colossal picture of "The Slavery Convention, June 1840," with one hundred and forty portraits of famous people—his own among the number. At variance with the world, and weighed down by disappointment and debt, the end of Benjamin Robert Haydon was a painter's tragedy—he died by his own hand in 1846.

Charles Eastlake was born at Plymouth, his father being Solicitor to the Admiralty. The

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example of Haydon, and the lure of his picture "Dentatus," lead him to adopt the career of a painter. Under Fuseli he studied at the Royal Academy School. His first exhibited canvas was a religious subject—"Christ Raising the Daughter of Jairus" (1814). The following year he exhibited an historical composition—"Brutus exhorting the Romans to Revenge the Death of Lucrezia": both were painted for the British Institution. A prolonged visit to Italy and Greece, in 1870-1890, affected his Art, and he began to paint the picturesque peasants of those lovely lands. "Mercury bringing the Golden Apple to Paris" was exhibited in 1820, and then followed a long suite of historic-classical compositions. Perhaps the most popular was "Pilgrims Arriving in Sight of Rome and St Peter's" (1828). At the National Gallery, at Millbank, are "Christ Lamenting Over Jerusalem," "Lord Byron's Dream"—a poetical landscape (1829), "Escape of the Carrara Family" (1834), and three portraits. At the Victoria and Albert Museum are four Italian subjects—very beautifully coloured, and the Diploma Gallery has "Hagar and Ishmael." He was knighted, in 1850, by Queen Victoria on his election as President of the Royal Academy. The same year he married Elizabeth Digby—the noted authoress. His mode of painting clearly aimed at what Sir Frederick Leighton later on accomplished: it is an aspira-

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tion for better things; the arrangement somewhat cramped, but with rich colours. Sir Charles died sadly alone at Pisa in 1865.

HUMOUR AND PATHOS

Hogarth opened quite the most attractive Gallery of British Painting—"Domestic Scenes." No British Painter has quite reached his power of expression, but still a goodly company of artists have done most excellent work in pigment presentation of the comedies and tragedies of human life. Humorous painting is of the quintessence of portraiture, and pathetic compositions are the highest tests of verisimilitude in paint. At the Victoria and Albert Museum,—where the best of our modern paintings are exhibited,—are such canvases and panels which will, for ever, delight all sorts and conditions of spectators.

Among the painters of domestic scenes of the Georgian Period, march:—Francis Wheatley (1747–1801), Richard Smirke (1752–1845), Thomas Stothard (1755–1834), Thomas Rowlandson (1756–1827), Sir David Wilkie (1785–1841), William Mulready (1786–1863), George Cruikshank (1792–1878), Charles R. Leslie (1794–1859), Gilbert Stuart Newton (1794–1835), and Thomas Webster (1800–1886).

Francis Wheatley is the first in this list: he is

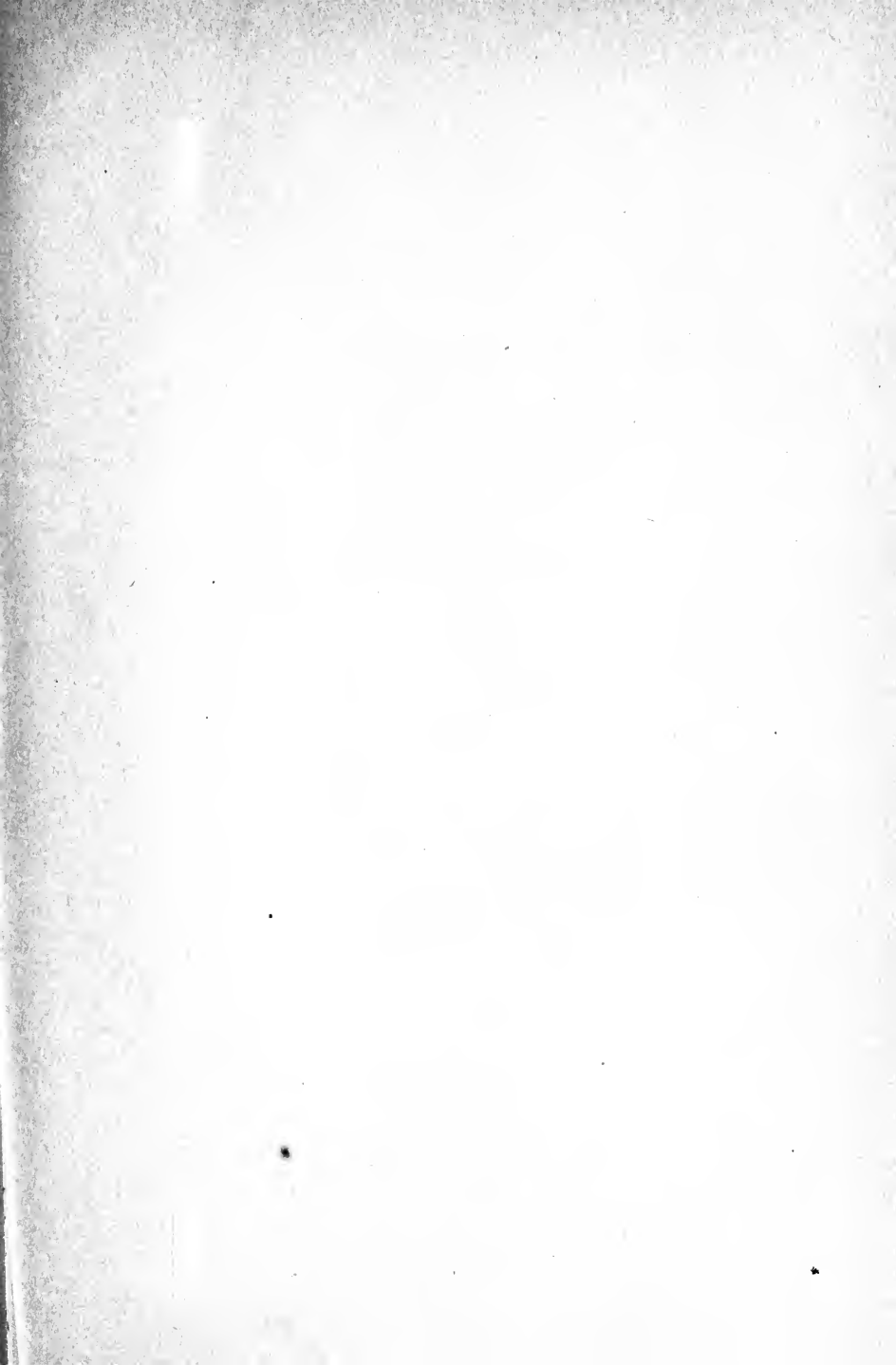
PLATE XXI

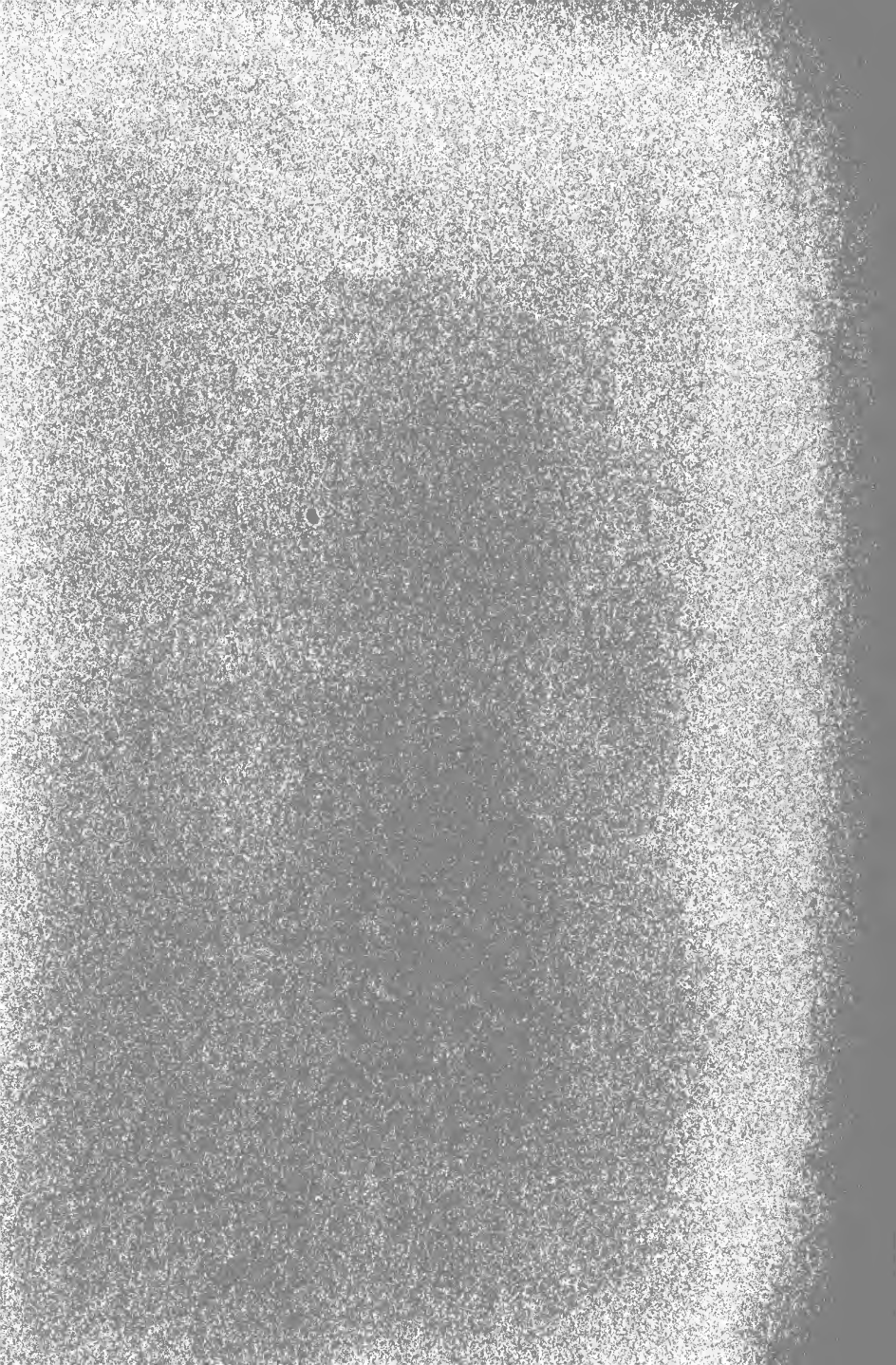
THE BATH OF PSYCHE"

BY SIR FREDERICK LEIGHTON (LORD LEIGHTON OF
STRETTON), P.R.A.

This is generally admitted to be the most beautiful rendering of the nude human figure of the British School ; it may, indeed, be ranked with the finest works of the masters of the Italian Schools. Leighton's model was his favourite model—Miss Dorothy Dean, whose features, form, and hair were all most admirable—from the painter's point of view. "Psyche" represents the perfection of the noble President's art. No picture in the National Gallery is improving in anything like so satisfactory a manner as this masterpiece of the "Grand Style." Leighton meant this so to be: the fat wax is rendering the colours into the canvas, so that, in years to come, "The Bath of Psyche" will be looked upon as one of the most splendid pictures in the world.

"The Bath of Psyche" was painted in 1889: it is now in the National Gallery, Millbank.





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remembered by his "Cries of London," which are as popular now as they were when London was more festive and more noisy than she is to-day.

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He was born at Covent Garden, being the son of a tailor. When quite young he worked much in London, and also went over to Dublin to paint portraits as well as Irish humour. His studies in the streets and markets, and in the homes and country resorts of the people, form a precious chapter in the pictorial history of Britain. The National Portrait Gallery has his portrait by himself, and a portrait of Henry Grattan—the Irish orator and statesman—painted in 1782: at the Victoria and Albert Museum are eleven examples of his work.

Richard Smirke is perhaps the most distinguished in technique of the earlier painters of humour and pathos. He was born near Carlisle and apprenticed to a painter of coach panels. As a pupil of the Royal Academy School he applied himself to the illustration of literary subjects, and, in 1786, exhibited at the Royal Academy "The Lady Sabrina," from Milton's "Comus." His favourite themes he found in Cervantes and Shakespeare. In the National Gallery in Trafalgar Square are "Scene from Don Quixote" and "Sancho Panza and the Duchess"—both small canvases; at the Victoria and Albert Museum is his "Sidrophel and the Widow." His style was piquant, with high colour and elaborate finish: his work is

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perhaps most interesting in the line of book illustration.

Thomas Stothard was also London-born—the son of a coach-builder. Being a delicate child he was sent to live in the country with an aunt, near York, and there he spent much of his time in copying the framed prints which hung on the parlour walls—some of these he also coloured crudely. In 1778 he exhibited at the Royal Academy a very excellent “Holy Family.” Then followed, in quick succession, a series of historical compositions, such as “Retreat of the Greeks with the Body of Patroclus,” “Death of Sir Philip Sidney,” and “Britomart”—this is notable as being the first number in a new department of pictorial art,—serial illustration. Stothard’s inspirations came through Chaucer’s “Tales,” Spencer’s “Poems,” Shakespeare’s “Plays,” and Boccaccio’s “Novelle.” He assisted in the production of “Boydell’s Shakespeare Gallery.” His pictures are smaller in size than those usually painted at the time, but the compositions are successfully arranged, and the figures well-drawn and animated. At the National Gallery are fifteen examples, including a longish panel—“The Pilgrims of Canterbury,” and another composition, “Shakespearean Characters”—twenty-eight of them. At Burghley House is a masterpiece, “in large”—“Intemperance”—a classical composition, with the portraits of Marcus Antonius

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and Cleopatra, surrounded by nude symbolical figures. At the Victoria and Albert Museum are thirty examples in black and white and colour-wash. Stothard's work is marked by strong poetic feeling, imaginative power, and thrilling incident : he may be called "The parent of coloured book-illustrators."

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Sir David Wilkie stands next to William Hogarth in the "Colour Company" of the "Painters of the Pageant of Britian." He was born in Fifeshire and was a son of the manse. Speaking of his childhood Wilkie used to say, "I could draw before I could read and paint before I could spell." As a young schoolboy he earned quite a large amount of pocket-money by drawing portraits of other boys. Placed in the Trustees' Academy at Edinburgh in 1803 he carried all before him. Two years later he went on to London to the Royal Academy Schools, where, in 1806, he exhibited his "The Blind Fiddler"—now in the National Gallery at Trafalgar Square—and the "British Politicians." Thereafter followed quickly "The Village Festival" (1811), and "The Bagpipe Player." (1813). These early works are all admirable: the drawing is sharp and the colours vibrant. For fourteen years he painted domestic scenes only, and fourteen examples of this period are at the National Gallery, Millbank, including the sketch for his masterpiece, "Blind Man's Buff," now at Buckingham Palace,

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which he painted for the Prince Regent in 1830. At the Victoria and Albert Museum are two of his oil paintings and thirty-one sketches and studies: among these is "The Refusal," perhaps Wilkie's most popular panel, he called it "Duncan Grey," for it was inspired by Robert Burns's delightful ditty.

In 1825 Wilkie made his first continental journey to Holland, France, Italy, and Spain, and he came home to paint records of his impressions. He opened a new gallery of historical painting and portraits, with "The Preaching of John Knox before the Lords of the Congregation, June 10, 1559," in 1832, now at Millbank. "The Maid of Saragossa," at Buckingham Palace, is quite Velasquez in treatment—it was painted in Madrid; and "The Rabbit on the Wall" has something Dutch about it. The Duke of Wellington possesses one of Wilkie's most interesting historical records, "Chelsea Pensioners Reading the Waterloo Gazette"—the old heroes of Wolfe's campaign in Canada and Wellington's in Spain: it was painted in 1819. Some critics have called Wilkie a copier of the Flemish manner, but his humour is thoroughly Scottish and British. Wilkie's art is like folklore—it gives us the true sense of unaffected humour. Wilkie was appointed Sergeant Painter by King William IV. in 1830, in succession to Sir Thomas Lawrence, and he was knighted in 1836. The last year of his life he spent

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in the Holy Land and Egypt, and he died coming home on the mail-packet, off Gibraltar, his body being consigned to the deep. At the National Portrait Gallery is Wilkie's portrait, painted by himself, at the age of twenty-nine.

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William Mulready may be called "The painter of boyish humour"—a fruitful source of merriment—and, for pure naturalism, he is on a plane with Sir David Wilkie. Born at Ennis, where his father followed the very unromantic calling of a leather breeches-maker, he began to scribble in caricature. At fourteen he was a pupil at the Royal Academy Schools. In 1809, "Returning from the Ale House" was the opening number of his revels with his boys. For the Royal Academy he painted "Idle Boys," and in 1816 "The Fight Interrupted"—now at the Victoria and Albert Museum, where are thirty-three examples of his oil painting—including a masterpiece in composition, "The Seven Ages." His suite of boy-subjects is delightful: "The Butt," "Giving a Bite," and "First Love," show how he shared romps and jokes with his young friends. In a more mature series, "Choosing the Wedding Gown"—suggested probably by Goldsmith's "Vicar of Wakefield"—is as piquant as anything in British humorous painting. At Millbank are twenty canvases and four studies: "The Last In" is instinct with the pathos of rustic life. Unhappily Mulready is not represented

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in Trafalgar Square. His drawing is facile, his arrangement easy, and his colours high in tone—in complete accord with the energetic temperaments of his youthful models.

Charles Robert Leslie's work is in striking contrast with that of William Mulready, although their humour is equal. His manner was literary rather than episodal and he marches with Richard Smirke in the "Pageant of the Painters of Britain." Cervantes, Shakespeare, Sterne, and Molière were his authorities, and his pigment rendition of their amusing characters has given life and colour to their narratives. Leslie was born in Clerkenwell, of Pennsylvanian parents, and with them went back to the United States, where he remained until he was seventeen years old. Returning once more to London he entered the Royal Academy Schools and began his Art career as a painter of portraits. His first humorous historical composition was "Sir Roger de Coverley goes to Church," which he painted for the Royal Academy in 1819. The picture which gave him the Associateship, in 1821, was "May Day in the Reign of Queen Elizabeth." Leslie is well represented in public galleries. At the National Gallery at Millbank are sixteen canvases,—quite the most humorous are "Sancho Panza in the Apartments of the Duchess" and "Uncle Toby and Widow Wadman in the Sentry Box." At the Victoria and Albert Museum are

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thirty-four examples. In 1833 Leslie was appointed Professor of Drawing at the Military Academy at West Point, New York State ; but he only remained there two months, and returned to Britain. His manner is refined and elegant : he drew well and his colours are in exquisite taste.

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Thomas Webster was the companion of William Mulready in the delineation of rustic humour. He was born at Pimlico, his father being in the Royal service. He entered the Royal Academy Schools and gained prize medals in 1835. He affected something of the manner of Hogarth's " Moralities " with considerable success. In 1840 he painted a pair of pictures, " The Smile " and " The Frown "—school episodes to the life. Many such compositions in pure humour came, one after the other, but in 1843 he chose to paint the pathetic side of life, as, for example, " Sickness " and " Health," portraying delicate girlhood by way of contrast to the roughish ways of his boys. At Millbank are two examples—" Going to School " and " Ladies' School," where the pathos is full and tender. Leslie, Mulready, and Webster are the trio of British painters of humour and pathos who appeal most heartily to British sentiment.

Gilbert Stuart Newton was a very interesting contributor to the gallery of British humour and pathos—in the progress of the " Pageant of the Painters of Britain." He was one of the first

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Canadian-born painters who have charmed the world of Art by the excellence of their brushwork. He was born at Halifax in Nova Scotia, and had for his teacher, his uncle, Gilbert Stuart of Boston, a painter of much repute. The boy was sent to Italy, and on to London, where he became a student of the Royal Academy Schools in 1819. He remained in Britain painting small humorous figure subjects, with well arranged backgrounds. At the National Gallery at Millbank is his "Yorick and Grisette" and "The Window." Sad to say the last year of his life was clouded by infirmity of mind, and he died insane at Chelsea. There are eleven examples of his work at the Victoria and Albert Museum. A very splendid piece of portraiture is in the possession of the Marquis of Lansdowne—"Captain Mackheath," painted in 1826. Newton's manner is highly sensitive, his finish laborious, and he gives piquancy of expression and originality in pose.

George Cruikshanks's name is always uppermost where British humorists foregather, but his work was in caricature, and his purpose illustration. His "Worship of Bacchus" is at the National Gallery, Trafalgar Square, and "Cinderella" at the Victoria and Albert Museum. Perhaps he hardly comes into the "Pageant of the Painters of Britain" as a painter, but as an irresistible critic of the work of artists, his brush and penwork in black

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and white and colours is invaluable. Of Thomas Rowlandson much will be said, further on, under the banner of "Landscape." Golden Age
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The military and political conditions obtaining in the three last decades of the nineteenth century were inimical to the interests of the fine Arts and of artists. The Proclamation of American Independence and the Gordon Riots were followed by troubles in Ireland and wars with France and the newly formed United States. Nelson and Wellington were more potent names than Turner and Constable. After the Peace of 1815 the wearied nation slumbered and slept, and the Fine Arts also covered their lovely heads. The "Pageant of the Painters of Britain" once more halted—artists were perhaps exhausted after the extraordinary splendours of the "Golden Age," or probably decimated by the adverse exigencies of the times.

CHAPTER VII
THE GOLDEN AGE OF BRITISH
PAINTING (3)

1714-1837

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FAR and away the most charming division of the "Pageant of the Painters of Britain" is that of Landscape and Marine painting. There is something about the face of Nature which captivates every true-hearted patriot. Open-air painting has laid hold of, and holds, Britons everywhere—whether artists or art-lovers,

LAND AND SEA.—I. OILS

Richard Wilson is the acknowledged Father and Master of British landscape-painters—his story has already been told in these pages—and a battalion of famous and attractive painters are gathered under his banner upon the "Pageant" ground—the men who have painted figures and cattle and buildings and ships amid beauteous surroundings of fairyland and siren-ocean.

George Morland heads a splendid company of landscape painters: he is sometimes tabled as a painter of animals. Born in London in 1763, he

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was the son of a notable portrait painter—Henry Robert Morland (1730–1797), whose two com-positions at the National Gallery of “Laundry Maids” are as good as anything in the range of character-portraiture. Taught by his father ex-actitude of line and proportion in copying and creating, he soon acquired remarkable dexterity in the use of oil paints. At the National Gallery are five examples of his art, and among them, his masterpiece, “The Inside of a Stable” (1791)—it was the old “White Lion” at Paddington; at the Victoria and Albert Museum are seventeen canvases—some of these are humorous domestic compositions and some are marine-pieces. At the National Portrait Gallery is Morland’s portrait by himself. He was a student at the Royal Academy Schools and there exhibited regularly. His technique is perfect, for to a natural sense of beauty he added pure artistic unity, and conse-quently his pictures appeal to men of every degree. He had an immense vogue, but falling into intem-perate habits he became impoverished, and died in 1804, leaving a broken-hearted widow, half starved, to follow him to the grave seven days after—one more painting tragedy in the “Pageant”!

John Crome, the Elder, or “Old Crome”—as he has been called, there being very many “Johns” of that ilk—ranks, perhaps, higher than George Morland as a landscape-painter. This is made more

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emphatic because he always painted direct from Nature in the open air, and got her whims and fancies pure and simple. He was the son of a publican, and born at Norwich in 1768. He began life as a coach-builder and painter, but, in his spare time, he was accustomed to saunter through the lanes and meadows—as Thomas Gainsborough did in Suffolk—sketch-book in hand. Then he and Robert Ladbroke (1770–1842) became companions in work and play, and together went to London, where Sir W. Beechey accepted them as pupils. He put them to copy compositions by the “little” Dutch-Flemish masters. Tiring of London and the studio John Crome returned to Norwich, where, in 1805, he assisted in founding the “Norwich Society of Artists.” His first work at the Royal Academy was exhibited in 1805, and he continued to exhibit until 1818; his pictures were catalogued as “all coloured on the spot.” He does not seem to have travelled much abroad, but in 1810 he was certainly in Paris and at Antwerp, with his sketch-book. He was chosen first President of the “Norwich School of Artists” with John Sell Cotman as Vice-President. At the National Gallery are four examples of his work, seven at the Victoria and Albert Museum, and in the Wallace Collection are seven water-colour drawings. His chief masterpieces are “Chapel Fields by Norwich” and “The Windmill.” The arrangement

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of his pictures is marked by simplicity, but his elaboration and finish has produced the richest effects of atmosphere and illumination. A spirit of serenity seems to pervade his canvases, which are nothing if they are not patriotically British.

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When Crome was only three years old, there settled in London a foreign artist of distinction, as a painter of landscape and theatre scenes—Philippe Jacques de Loutherbourg. He came from Strasburg—a pupil of Tischbein, Casanova, and Carle van Loo. It was David Garrick—the famous actor—who invited him in 1771—at a yearly salary of £500—to act as decorative-chief at Old Drury Lane Theatre. He painted battle and hunting scenes, sea-pieces with shipping, landscapes with figures and cattle—much after the manner of Nicholas Berchem. At the National Gallery is a landscape, “Lake Scene in Cumberland,” and at the Victoria and Albert Museum are five examples—all British in locality and character. His work is picturesque and rich, and exhibits great manual facility. A strange cloud covered his later life, for he became imbued with prophetic fancies, and, for his craze, he suffered molestation at the hands of turbulent crowds. De Loutherbourg died in 1809.

James Ward—brother-in-law of George Morland—gained distinction as a painter of animals, in landscapes—something after the manner of Paul

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Potter. He was born in London in 1769, and began his artistic career as a mezzotint-engraver. He early dedicated himself to living creature subjects : this may have been due to the accident of his appointment upon the staff of the Royal Agricultural Society. The De Tabley Collection has his masterpiece—"An Alderney Bull." As a landscapist he takes a high place, and his cattle compositions are splendidly set forth by forcible and well painted backgrounds. At the National Gallery, in Trafalgar Square, are two examples, the National Gallery at Millbank has three, and there are sixteen at the Victoria and Albert Museum. His work is remarkably bold in conception, strikingly carried out, with the utmost vigour, and his colour is in direct ratio with his drawing. Ward died in 1859.

Sir Augustus Wall Callcott—whose manner is something of a blend of Crome, Cuyp, and Claude Lorrain, "soft, sensuous, and satisfying"—was born in Kensington in 1779. As a boy he excelled in music and was a solo-chorister at Westminster Abbey, but when his voice broke he devoted his service to the sister-art, and became a pupil of Hoppner. At first he took to portraiture, then he painted landscapes. At the National Gallery, Trafalgar Square, are seven examples of his work : at the Victoria and Albert Museum, as many as twenty-one. His subjects embrace scenes in Holland,

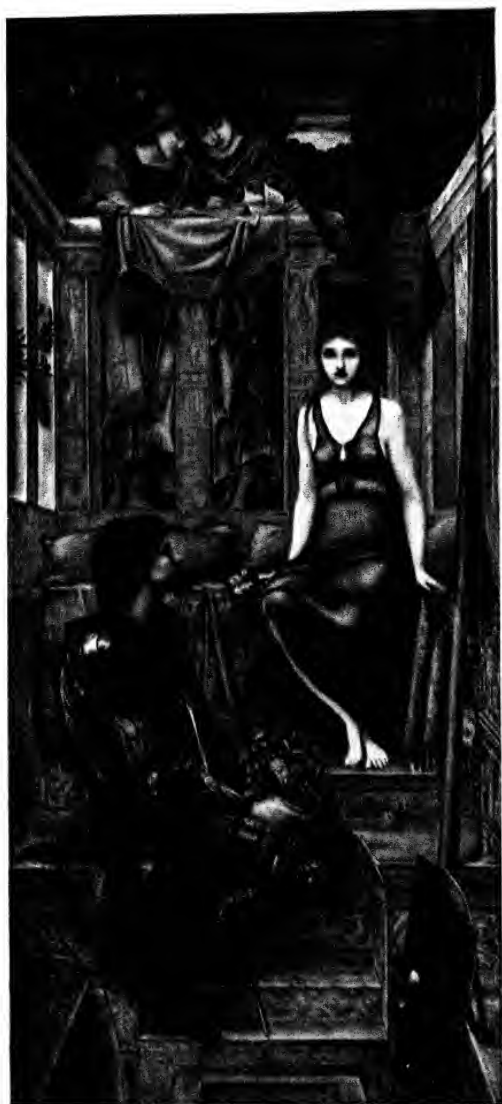
PLATE XXII

“KING COPHETUA AND THE BEGGAR-MAID”

BY SIR EDWARD BURNE-JONES, BART., R.A.

This is one of the favourite pictures at the so-called “Tate-Gallery.” It is illustrative of the ever-fascinating story of how a noble Prince became enamoured of the charms of a poor girl. This composition made the painter’s fame: it is his principal masterpiece. The technical difficulties of the picture were unusually great: the three planes, one above the other, have been successfully treated. There is no riot of colour, yet the sheen of the King’s armour is almost iridescent. The maid’s figure and expression show embarrassment: she knows she is the cynosure of other eyes than the King’s, and her woman’s wit will end the tension satisfactorily!

“King Cophetua and the Beggar-Maid” was painted in 1884: it is now in the National Gallery, Millbank.



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France, and Italy, as well as “bits” of British landscape. In 1837 he began to put forth a number of historical subjects—“Raphael and the Fornarina,” “Milton and his Daughters,” etc.; but they were rather stilted and unreal, and his colours somewhat unsympathetic. Then he returned to his suites of Nature-studies, wherein his figures are well drawn and well placed. Callcott became a favourite painter of William IV. and Queen Victoria—by whom he was knighted at her Coronation. He died in 1844.

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Patrick Nasmyth, son and pupil of Alexander Nasmyth (1758–1840), was born at Edinburgh, 1786, and followed the example of his father, who, first among Scotsmen, painted the true spirit and character of Scottish scenery. Upon his majority he settled in London, and painted compositions after the manner of Hobbema—simply composed, but elaborately finished, and strikingly effective. He was a cripple, and painted with his left hand. The National Gallery has nine examples of his work, the Victoria and Albert Museum three, and the Guildhall, London, has also three. All his work is British—canvas, paint, and painter. He rarely introduced figures, and his illumination is at times sombre, but he was very clever in his imitation of floating clouds. Nasmyth died in 1831.

There are, of course, very many other landscape

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painters, in oils, about whom, alas, we have not space to deal : they must act the part of Nature's chamberlains in our introduction to the two greatest landscape masters of the British School—Turner and Constable. Among them were Charles Brooking (1723-1759) and George Arnald (1763-1841), both accomplished marine painters ; Julius Cæsar Ibbetson (1759-1819), good in domestic scenes ; William Collins (1788-1847), an excellent painter of animals in landscape ; and John William Linnell (1792-1882), a worthy follower of Constable,

Joseph Mallord William Turner—incontestably the most remarkable painter of the British School—was born in Covent Garden, London, April 23, 1775. He was the son of a fashionable hairdresser, and with Thomas Girtin, as his best-loved companion, he attended Dr Monro's Academy in the Adelphi : thence they both went on to the Royal Academy School in 1789. In 1807 he began his "*Liber Studiorum*"—a book of sketches—in emulation of Claude Lorrain, whose manner he greatly admired. He visited France, Switzerland, and Italy several times—his eye and brain and hand intent upon his Art. He worked at first in water-colours, then in oils, in black and white, and in mezzotint. Turner's work had two periods—the first till 1820, principally French and British subjects, with some painted allegories. The second manner dates from his first visit to Venice, where

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his eyes looked through the veils of Nature, and saw the new light, which his hand has gauged with the brilliance of transformation scenes. Of his first period two masterpieces are at the National Gallery—"The Sun Rising out of Vapour" (1807) and "Dido leaving Carthage" (1815)—side by side with two superb canvases by Claude Lorrain, and so placed by Turner's will.

Turner's second manner is simply indescribable—the opalescent saline mist of the canals and lagunes transfigures walls and trees into gold, ships and campanelli into mother-of-pearl, and water and sky into peacock-hued mirrors slashed with vermillion. Two great masterpieces at the National Gallery, Trafalgar Square, gloriously exhibit Turner's infatuation—"Ulysses deriding Polyphemus" (1829) and "The Fighting Téméraire" (1839). At the same gallery are his "Four Seasons"—"Approach to Venice," "The 'Sun of Venice,' going to Sea," "Returning from the Ball," and "The Palace of the Doges"—all done in 1845 and 1846, and giving all the variations possible in the complexion of the atmosphere.

At the National Gallery in Trafalgar Square are sixty-six canvases by Turner in oils, and many in water-colours. The National Gallery at Millbank—where are the new "Turner Rooms"—has fifty compositions, mostly unfinished. Here one may behold, in a sort of a way, the alpha and omega of

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Turner's Art, in the two compositions, entitled respectively, "The Evening Star"—a most serene Nocturne—and "Interior at Petworth"—a riot of flaming colour. At the Victoria and Albert Museum are six examples. Turner's output was enormous—it was phenomenal and inexplicable: he is a whole School in himself and a complete Gallery, wherein everything that can be expressed in pigment ravishes the eye and brain. Turner was the master of the air and of the wind, of the rain and sunshine, of the horizon and all perspective, of ships and sea, of everything—all creation was at his feet, and he ruled with absolute sway. Who may venture to criticize his work, or to analyze his Art? His fellow-academicians were accustomed to stand round him, as he put his magical touches upon the grey and white body colour, on the varnishing days at the Royal Academy, and exclaim, as paint and varnish united and his flares shot out—"How on earth does he do it?" His painted secrets are the record of his genius—genius but a step to mania—and, of his Art—mystery his life's tragedy. Turner died in 1851, but his fame will live for ever. His is the central figure in the apotheosis of the Fairy Fine Art in the "Pageant of the Painters of Britain."

Constable is named wherever Turner forms the topic of conversation—not that they were in the very least alike in anything they were or did, but

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they are the complements one of the other. Golden Age
Turner's art was ethereal, Constable's stable—of British
the most captivating expressions of the land they Painting
both loved so well till death. John Constable
was a Suffolk man, like Gainsborough, and he
joins hands with him in country rambles, and with
them also is Richard Wilson—the finest trio of
open-air country painters in the world. Born at
Bergholt in 1776, there was no difficulty what-
ever in deciding his career—he was born to be a
painter. He went to the Royal Academy Schools
in 1880, and worked away for sixteen years. His
career was uneventful—he was British bred and
British reared, and his love of country is an axiom
in the ritual of the "Pageant of the Painters of
Britain."

Constable's Art developed slowly, but he made
no mistakes. His first exhibition was in 1802—
"A Landscape" at the Royal Academy: his last,
"A Valley Farm," in 1835. At the National
Gallery, Trafalgar Square, are twenty-four
"Constables," in the National Gallery, Millbank,
are six, and at the Victoria and Albert Museum—
in the "Constable Rooms"—are one hundred and
eleven finished works and sketches, with more
than three hundred water-colours and drawings,
the Sheepshanks Collection has six, and at the
Guildhall there are three examples of Constable's
work. With respect to his masterpiece opinions

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are all but unanimous. "The Cornfield," at the National Gallery, Trafalgar Square—chosen as a frontispiece for this volume—contains everything that makes a British landscape the most delightful in existence. Constable's national and robust style has affected all landscape painters, and will continue to do so. His palette was so generous and his brain and brush worked in such complete accord, that there is nothing to be desired that he has not given us in distinction and merit. His work is conspicuous for simplicity of subject. "I love," he once said, "every stile and stump and lane in the village, and as long as I am able to hold a brush I shall never cease to paint them." His reputation and influence upon foreign schools has been powerful indeed: with respect to that of France, Constable and Turner have taught the French landscape painters how best to unfold Nature's secrets. Constable's portrait is at the National Portrait Gallery: he died in 1837.

Just as in all romances there is a sequel—a postscript, so one British painter must be extolled because he was a landscapist but something more besides. In portraiture and landscape British painters have always held their own, but in painters of the nude human figure the British School has been lamentably deficient. Whether puritanical prudery, or what else, was the obstacle, it is not easy to say: and not till William Etty put brush

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to canvas, did the highest expression of the painter's ^{Golden Age} Art obtain a worthy protagonist. He was born at ^{of British} York in 1787, and early went up to London as ^{Painting} a student to the Royal Academy School, after a seven years of apprenticeship to a lithographic printer in Hull. Etty's admission, in 1807, to that famous School was the result of a super-excellent study of "Cupid and Psyche." How and where he acquired the love of expressing mythological subjects no one has told us: it was probably a natural gift—this pure love of the human form divine. The young fellow worked assiduously in attendance at the Life School of the Academy. He met with little encouragement, for his day had not yet dawned, but he went on bravely all alone. Carping critics affect to describe his "carnations" as "chalky" and his poses "unnatural." Anyhow he surpassed in natural gloss and glow of human flesh the nudes of Titian and Rubens.

Under kindlier auspices Etty might have been the founder of a great national school, for the "nude-men" who followed him, recognized him as their leader. In 1822 he sojourned for a time in Italy. "Venice," he records, "is the birth-place and the cradle of colour, the hope and idol of my professional life." He was elected an honorary member of the Venetian Academy of St Luke. In 1834 he returned to London and was elected an Associate of the Royal Academy, on the

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presentation of his "Pandora crowned by the Seasons"—now in the National Gallery at Millbank. Here we see his three favourite deities—Venus, Vulcan, and Pandora. One delightful French painter of the nude—François Boucher (1703–1770)—worshipped with the same ritual: his art and Etty's are comparable. In 1828 Etty became Royal Academician upon the strength of his splendid canvas "Youth at the Prow and Pleasure at the Helm" (1832)—this is also at Millbank, and is Etty's most brilliant masterpiece. There are two other examples at Millbank, but strange to say, none in Trafalgar Square. At the Victoria and Albert Museum are four oil paintings of his, including a finished picture of his school-composition of 1807. His work is vibrant with full and rich colours, his figures are drawn with ecstasy, and his compositions are beautifully framed in backgrounds of radiant landscape or of sweet rippling waters. Etty died in 1849.

LAND AND SEA—II. WATER-COLOURS

Upon the spacious "Pageant Ground" a new and perfectly beautiful pavilion has arisen. Its decorations are in excellent taste, delicately drawn and transparently coloured—it is the encampment of the Painters in Water-Colours. Silken-fringed bannerettes bear, in silver-gilt, such names as:—

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Samuel Scott (1710–1772), Thomas Gainsborough (1727–1788), Alexander Cozens (? –1786), Thomas Sandby (1721–1793), Paul Sandby (1725–1809), Thomas Hearne (1744–1817), John Robert Cozens (1752–1799), Thomas Rowlandson (1756–1827), William Blake (1757–1827), Edward Dayes (1763–1804), Thomas Girtin (1775–1802), J. M. W. Turner (1775–1851), John Varley (1778–1842), John Sell Cotman (1782–1842), Samuel Prout (1782–1852), David Cox (1783–1859), Peter De Wint (1784–1849), William Henry Hunt (1790–1864), Anthony Vandyck Copley Fielding (1787–1855), Clarkson Stanfield (1793–1867), and Richard Parkes Bonnington (1801–1828).

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These men, and very many others, have given us a national treasure of which every British Art-lover is justly proud. Painting in water-colours, with portrait-miniature, and mezzotint-engraving, are the three delightful phases of the painter's art, which are peculiarly and supremely British. No foreign School has anything of the same importance. All three have preserved special features of the national life, but, of the three, water-colours express most directly the British temperament. A country like Britain, with a humid atmosphere, abounding in waterways, covered with green swards wreathed in flowers, sea-girt with iridescent waves and mists, her sons and daughters—children of Neptune and Venus—was destined from creation

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to be the daintiest painting domain of the Fine Arts. The "Spirit of Painting" is most ætherially expressed in the sparkling sheen of water-colours ; oils seem to lend themselves to less transient expressions.

Samuel Scott, whose story has already been briefly told, may justly claim the proud title of "Father of Modern Water-colour Painters." One of his most beautiful water-colour drawings is "Westminster Abbey from the River," painted in 1737 : it is in the Print Room of the British Museum, and it carries one back, in thought, to the days of Henry III. and to the work of the "Masters of Westminster." Scott's "wash drawings," as Walpole calls them, "were not inferior to his painted pictures." Four of these are at the National Gallery, Trafalgar Square, two at the Victoria and Albert Museum, and two at the London Guild Hall. Thomas Gainsborough's water-colour painting is quite remarkable for crispness and transparency ; among other examples in the Print Room of the British Museum is "Landscape with Waggon in a Wood," painted in 1770. At the Victoria and Albert Museum are thirty-five of his water-colour drawings and sketches. His graceful pastoral fancies greatly influenced the men who followed him.

The brothers, Thomas and Paul Sandby, were born in Nottingham, and early found employment

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in the National Survey Office. Thomas was appointed Deputy-Keeper of Windsor Great Forest, and Paul joined him in 1751, at which date their careers opened as water-colour painters. Paul was the ablest of the two: his work is a skilful combination of the good points of Scott and Gainsborough. At Windsor he gained Royal recognition, and Queen Charlotte became his pupil. Travelling the length and breadth of the land he took toll admirably—as may be seen at the British Museum and at the Victoria and Albert Museum. The limits of his Art are best displayed in his vigorous Welsh scenes (1775) and his tender Windsor suite (1780). He is represented at the Victoria and Albert Museum by forty-two examples. Paul Sandby was in a certain sense the aquatint parent of Turner. Thomas Hearne was somewhat similar in character and work to Paul Sandby. He excelled in exact draughtsmanship and stylish colour. His “Durham Cathedral” (1783) and “St Mary’s Abbey, York” (1787) are fine examples of his work.

Alexander Cozens’s work is interesting for his personality: father of John Robert Cozens, he was a natural son of Peter the Great by an English mother, and was born in Russia. The Czar sent him to study art in Italy, whence he found his way to London in 1746. His work is notable for skilful drawing, grace in design and general delicacy.

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His rôle was rather that of a teacher than of a painter merely. He wrote too, and well: his "Principles of Beauty" was accepted as a classic by Reynolds and other "Great Masters" of the "Golden Age." At the Victoria and Albert Museum, among others, are two very beautiful drawings—"A Landscape" and "A Landscape with a Bridge"—worked in neutral tint and reinforced with sepia and delicately coloured. John Robert Cozens was one of our greatest water-colour painters. From his gentle hand flowed colours so transparent that his Art, in this medium, became the standard for fascinating expressions of the Fairy Fine Art: it is redolent with the sweet odour of her agrestial boudoir. His influence permeated the whole landscape-painting family and called forth encomiums. Turner said: "I learnt more from Cozens's paintings than from all the rest," and Constable spoke of him as "the greatest genius that had ever touched landscape." After his majority he travelled much in Italy and Switzerland: their beauty-spots and glorious edifices inspired his brush, and there he painted the poetry of nature. The Victoria and Albert Museum has thirty examples of his Art.

Thomas Girtin is the third in order of the "Great Masters" in Water-colours. His aim seems to have been to make his colour express the richness of compositions in oils. This, whilst a dangerous

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proceeding, furnished him with experimental powers, which have ever since gripped painters in water-colour. To him is due the use of fuller tones of Prussian blue and burnt-sienna—in contrast to the more transparent greens and yellows. Perhaps this treatment was occasioned by the fact that, at the Exhibitions of the Royal Academy, water-colours and oils were framed alike, and were hung side by side, to the detriment of both. Girtin's great "Panorama of London" is in the Print Room of the British Museum: it is a monumental suite, in it we see how cleverly he underpainted his foreground with Indian-ink. Girtin was a Londoner in birth and sentiment. He first exhibited at the Royal Academy in 1794. At the Victoria and Albert Museum are thirty-two of his water-colours. Edward Dayes was a clever artist, the master of Girtin, and—as some say—of Turner. Anyhow, the soundness of his methods was admirably tested by the life-work of his distinguished pupils. His aim was to produce good effects with the smallest possible range of colours—a valuable asset in a painter's economy, and withal a test of technical skill. His suite of "Lakes" (1800) contains lovely examples of this philosophy.

Turner—"leviathan among the great fish of water-colour art"—was such a many-sided painting genius that his story must be told in two parts at least. As a water-colourist he was quite as effective

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as he was in oils. His work seems to be a sort of complement to Girtin's and the contrast is between subtility and energy. Their love of one another was a delightful feature in their lives. Turner once gripped Girtin's hand and said: "Why, dear fellow, no man living could do that but you"—this had reference to a water-colour drawing of St Paul's Cathedral. Up to the year 1802 Turner was essentially a painter in water-colours, and his work was marked by delicate composition, subdued colours, and clear illumination. His suites of Welsh and Yorkshire scenes are admirable examples of this water-colour period. Then he followed Cozens's steps through Switzerland and Italy, adding to his water-colour portfolio many exquisite "Impressions." These were done in Indian-ink and washed in browns and blues. Perhaps his series of "Castles," sixty-four of them, appeals most to British connoisseurs. "Warkworth" is at the Victoria and Albert Museum (1799); at the National Gallery are "Carnarvon" (1800) and "Edinburgh" (1804); the Wallace Collection has his "Scarborough Castle" (1811).

Venice was, of course, Turner's transformation scene, and he found that he could best and most quickly express what he saw and felt in water-colours. His fascinating suite of twenty Venetian effects are at the National Gallery: they breathe the spirit of Iris and seem to have been brushed

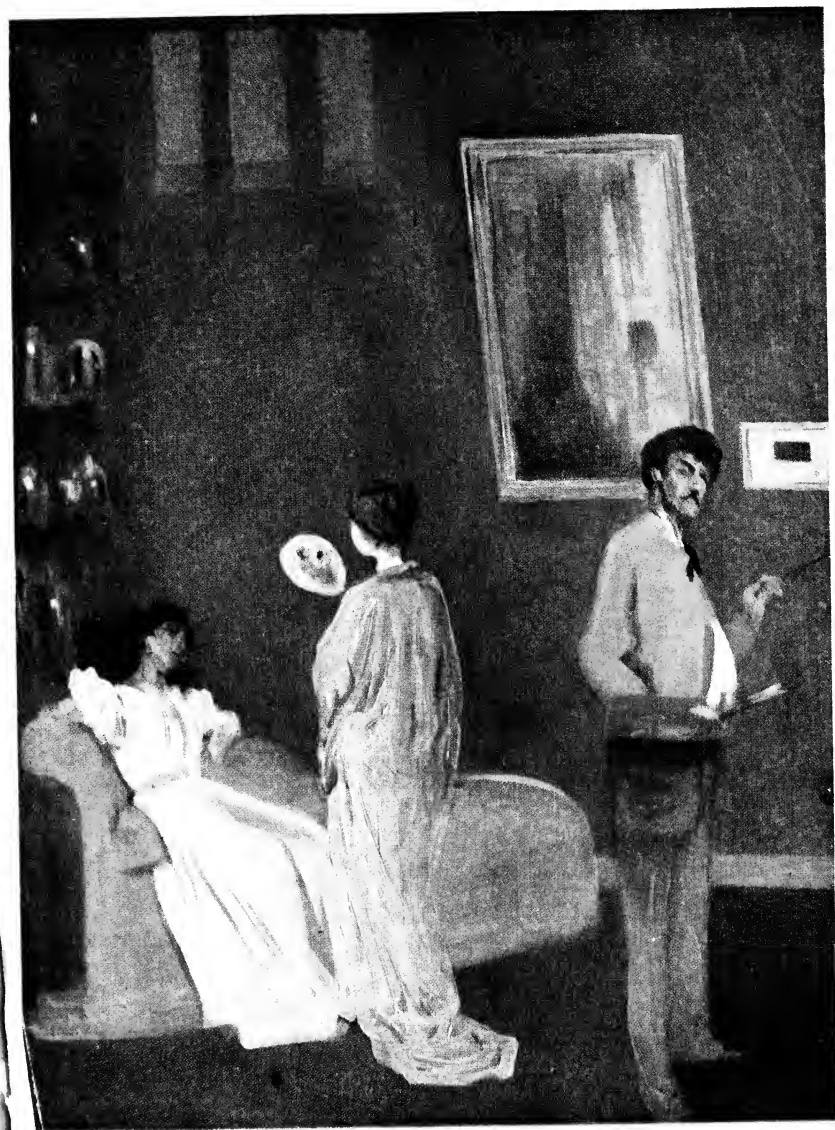
PLATE XXIII

“THE ARTIST’S STUDIO”

BY JAMES ABBOTT M’NEILL WHISTLER

Here we see “The Butterfly”—as Whistler called himself—in a quaint composition, although he never composed! The colours are merely dusted on his canvas, and he has not thought good to “finish” his ladies’ figures—one has no arms! The “pots” on the corner shelves—blue Dutch ware—did much for Whistler’s sense of colour. The reflections in the mirror are, as his “symphonies” of Nature: they convey the atmospheric sense of the surroundings. Whistler painted replicas of this “Studio” picture—evidently he liked it.

Painted, nobody knows when! “The Artist’s Studio” belongs to Mr Douglas Prestfield.





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by her gossamer wings—they are lyrical as well, Golden Age
with the joys of sun and shade and shower. Of of British
Turner's water-colours hundreds are buried, so Painting
to speak, in the basement of the National Gallery.
At the Scottish National Gallery and the Irish
National Gallery are also extensive collections in
excellent condition. Besides all these there are
thousands of water-colour drawings, in cabinets
and drawers, in almost all our public galleries.
To understand the art and craft of water-colour
we must go and ponder in those delightful "Turner
Rooms" at Trafalgar Square and at Millbank.

"After Turner the Deluge!" we may almost
write, as we survey the men who followed him.
Nine painters in water-colour, however, demand
special notice, and, moreover, they lead us in
divergent and pleasant ways. Thomas Rowlandson
startles us at the outset, but he proves by his
"Richardson's Show," that water-colours are
quite as suitable for figures as for landscape. He
is the first great British caricaturist—the Hogarth
of water-colours. Nothing can exceed the humour
of his "Dr Syntax"—freely drawn and broadly
painted. Rowlandson also drew and painted well
exquisite "bits" of scenery, with quaint cottages
and all sorts of delightful accessories, and he was
a past master in hitting off the piquant manners
of Society. Indeed, the transparent washes of
water in his rural scenes, are as good as anything

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else in the range of water-colour painting. He is so natural, and this is his chief attraction. Thirty-seven examples of his Art are to be seen at the Victoria and Albert Museum.

William Blake was Rowlandson's contemporary, but wholly dissimilar in character and work. He looked upon the graver mystic side of life. This world held no humour for him: it was full of human pathos—the Unseen alone gave spiritual satisfaction. Blake's way there to led him through an "Inferno." The aim of his Art was dedication to the "Great Unknown" and yet his life was cast in ordinary circumstances. He was happily married, and there seems nothing to account for the weird bent of his imagination. His subjects were fitted to a subdued colour scheme. He described his works as "Frescoes," but they were water-colour paintings on layers of pastel and glue stuck upon board and canvas. "The House of Death" is a terrible "Fresco" indeed; it is in the Print Room of the British Museum. At the National Gallery are three "Frescoes," and there are eleven at the Victoria and Albert Museum. It was said Blake died insane—and no wonder.

To gaze next upon the art of John Sell Cotman is like awakening from an evil dream. He stands in the very highest circle of water-colour painters; indeed, his work, alone of all the rest, can be held up to Turner's with no trace of disappointment.

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He was born at Norwich in 1782, and settled in London in 1798, as a student in Dr Monro's Academy in Adelphi, where he met Girtin, Turner, De Wint, and others. His work in oils as well as in water-colours, however, failed to affect the public and poverty began to knock at his door. Turner, as was his wont, came to his assistance, and his life became less anxious. He returned to Norwich in 1807, and was elected President of the "Norwich Society of Artists" in 1811. At the Victoria and Albert Museum are twenty-five of his paintings, and there are two in oils at the National Gallery. The Print Room of the British Museum has his "Durham Castle" and "The Draining-Mill," and many other examples, which, in drawing and technique, are excellent. His colours were strong—ruddy-greens and hot yellows. He possessed the rare power of seizing the essential spirit of a scene and transmitting it to concrete form. Trees he did very well, and several marine subjects with talent.

David Cox, Samuel Prout, Peter De Wint, and John Varley were all excellent masters of water-colours, but their work exhibits certain declensions from the high water-mark of their fellows. Cox hailed from Birmingham, near where he was born in 1783. His first steps in Art were in scenic painting. For many years in succession he spent his summer holidays at Bettws-y-Coed, where he

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entered fully into the spirit of the lonely moorland—perhaps it was in harmony with his own—and began to paint in water-colours, in the open. His work is marked by a certain sadness, which is not without appeal. There are forty-three of his water-colour paintings at the Victoria and Albert Museum, and three at Millbank. De Wint's work is full of movement: he was a man of the town. His experience of life was less gloomy than Cox's, and consequently his work is brighter and his colours are more generously laid, but he is somewhat "sketchy," yet now and again he rises to the excellence of Girtin. At the Victoria and Albert Museum are forty-seven of his pictures. John Varley was one of the circle of young painters with Turner and Girtin at Dr Monro's Academy and a Foundation Member of the "Society of Painters in Water-Colours" founded in 1804. His subjects were chiefly marine—two examples are at the National Gallery, Millbank, and he is represented by thirty-eight examples at the Victoria and Albert Museum. He combined excellence as a teacher of painting, with prowess in athletics, and he also claimed occult powers! Prout did very little original work; he taught and painted "after" his favourite Masters, and he is somewhat superficial and sparing in colour. He travelled much abroad and some of his architectural drawings and street scenes are excellent. There are thirty-

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two examples of his work at the Victoria and Albert Museum. Golden Age
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Four other men of the Georgian era claim notice, and in their hands the art of water-colour painting revived greatly—like the afterglow of a summer sunset. William Henry Hunt, Anthony Vandyck Copley Fielding, W. Clarkson Stanfield, and Richard Parkes Bonnington. Hunt was born in Long Acre: he was a sickly youth and a cripple, with little culture. Water-colour painting—which prescribes work in the open—seemed to be beyond his powers: but “Still-Life” offered him an untrodden road to fame, and he pursued it diligently and with great success. He had, too, a pretty conceit in the rendering of human figures and situations. Ruskin—speaking of Hunt’s manner—called it “real painting.” Fielding was a Yorkshireman, and went early to London to study under John Varley and at Dr Monro’s Academy. His favourite painting ground was Sussex and the Downs, where he did landscapes with men and cattle, and sea-pieces with ships and fishermen. His drawing was certainly not without faults, and his colours were not too daring: still his work is fresh and taking and his atmospheric effects are excellent.

Clarkson Stanfield was a greater Master than Fielding. His work is original and marked with vigour. He was born in County Durham and began

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life as a sailor, but he early left the sea for the studio, and painted scenes for the theatres. In 1827 he exhibited "Wreckers of Fort Rouge," and this indicated the line of his life's work—marine painting. His immense "Battle of Trafalgar" was painted for the Senior United Service Club in 1836. At Millbank are five of his foreign subjects. Ruskin called Stanfield "the Leader of British realists"—and much of his work—for its exactness and truth to Nature—warrants the verdict. Richard Parkes Bonnington's life was a painter's tragedy. Few students of the Fine Arts gave higher promise of excellence. He was born in the midlands, but, when a boy, he went with his parents to reside at Calais, where he became a pupil of François Louis Francia (1772–1829). In Paris he was a pupil and protégé of De la Croix and of Baron Le Gros. He exhibited at the Salon in 1884, and he has been claimed as a painter of the French School. He had a great vogue on both sides of the Channel, but, whilst his training was French, his art was British all through. The Wallace Collection has thirty-four examples of his brush, there are two at Millbank, and fourteen at the Victoria and Albert Museum. He worked in oils as well as in water-colours. His drawing is good, his technique correct, and his colours well-chosen. Bonnington returned to England in 1828, to die—a victim of the white scourge.

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Other men there were—and women too—who did excellent work for Britain in the line of water-colour painting during the Georgian Period. Examples of their art—as well as of that of the painters named above—are to be seen in glorious profusion at the Victoria and Albert Museum, and in the Print Room of the British Museum. From the Art-lover's point of view nothing can be conceived more invigorating than a bright morning spent in the Water-colour Galleries at South Kensington—where hundreds of perfectly beautiful water-colour compositions, of every sort and kind, are displayed with lavish munificence. The eye becomes wearied there, with a sense of delicious fatigue, and so one goes off to rest, during the quiet afternoon, in the Print Room of the British Museum—where some of the very choicest modes of the Fairy Fine Art—Painting—are placed before one, pleasurably and in delightful order. Such a day is like a dream in the Elysian fields !

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CHAPTER VIII

THE PAINTERS OF THE VICTORIAN ERA

1837-1910

Painters of
the Victorian
Era

NEVER bells rang more merrily than these joyous peals which heralded the Royal wedding-day, February 10, 1840. Their resonance re-echoed in every part of the United Kingdom, telling of a new era of hope and work and love. The nuptials of Queen Victoria and Prince Albert of Saxe-Coburg-Gotha was an important event in the history of British painting. Neither her Majesty, nor her two immediate predecessors were possessed of very much artistic appreciation, although George IV. was an enthusiastic patron of the Fine Arts, but, in the Prince, the nation welcomed a sapient patron of the Fine Arts—the likes of whom had not shed lustre on the British throne since the days of Charles I. His arrival in London synchronized with the darkest days of depression in the annals of the Arts and Crafts: expediency and corruption ruled the destinies of Britain. The Prince's reception was the reverse of cordial in Government circles, but, most tactfully, he showed no displeasure. Like the true philosopher he was

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he took in at once the conditions of life obtaining in his new country, and set to work to raise the moral and artistic tone of the people. Painters of
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In 1843 the Prince was elected President of the Society of Arts, and forthwith began to assert his influence in the promotion of exhibitions of Art and Industry. Entirely due to his persistence the first great International Exhibition was opened in 1851, in Hyde Park. It was a revelation indeed, and it led to great searchings of heart. The enterprise was a remarkable success, and upon its closure the majority of the exhibits were removed to temporary quarters in South Kensington, whilst the great glass building was transported to Sydenham, and ever afterwards popularly called the Crystal Palace. The Prince, in 1855, was the chief founder of the South Kensington Museum—now known as the Victoria and Albert Museum. His noble, patient, and patriotic efforts gained for him the title of “Foster-Father of Modern British Arts and Crafts.” Every studio and workshop, every home and place of business, felt the spur of his example.

I

The first decade of the Prince's residence in Britain passed with few incidents of interest in the annals of British Painting. For forty years

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or more, no painter of eminence appeared to take his place in the "Pageant of the Painters of Britain." The three sister Fine Arts were asleep, or at least yawning, but, in 1849, a loud reveille sounded in the painting bivouacs. Upon the walls of that year's exhibition at the Royal Academy appeared two canvases, which bore the cryptic cypher "P.R.B."—they were entitled, "Rienzi"—William Holman Hunt, and "Lorenzo and Isabella"—John Everett Millais. Hard by, at the Free Society's Exhibition, near Hyde Park Corner, was hung a third canvas bearing the mystic monogram—"The Girlhood of St Mary"—Dante Gabriel Rossetti. These compositions—the work of three youths—scarcely past their majority—created a profound sensation in the World of Art: nothing like them had ever been seen in London. Whilst the meretricious painters and the prejudiced critics of the day stormed and raved at what they called the "prostitution of Painting"—young artists and art-lovers, in general, were enthusiastic at this striking manifestation of a new cult. John Ruskin—"the Eclectic"—valiantly championed the new cause, and Ford Madox Brown (1821-1893), staggered by what he saw at the Royal Academy, in 1851—Hunt's "Two Gentlemen of Verona," Millais's "Mariana in the Moated Grange," and Rossetti's "Annunciation"—exclaimed, "Why, they kill everything else in the Academy." He

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was himself greatly affected by the spirit of the Painters of the Victorian Era
“Pre-Raphaelite Brotherhood:” his own vivid
“Work” exactly expressed the aims of the Brotherhood; and his “Christ Washing the Disciples’ Feet,” at the National Gallery, at Millbank, is a significant proof to his conversion to the new expressions of things.

The “Pre-Raphaelite Brotherhood” came into existence as a protest to the vile and puerile conventions of the painting of the day. The aim of the Brethren was “the exposition of true naturalism,” and they predicated that “the chief interest in a picture should be the incident and not the action.” At first seven artists, of various callings, formed the “Brotherhood”—the three leaders, and William Michael Rossetti, Frederic G. Stevens, Thomas Woolner, and James Collinson. Then there rallied to the “P.-R.B.” banner, W. H. Deverell with his “Lady and Her Birdcage in a Garden;” J. F. Lewis and his “Courtyard of a Coptic Patriarch at Cairo;” William Dyce, showing “St John Leading away the Virgin Mary from the Tomb;” R. B. Martineau, with his “Last Day in the Old Home,” Augustus L. Egg, and “Beatrix Knighting Esmond,” and Edmund Burne-Jones, with “King Cophetua and the Beggar Maid”—the last four canvases are at Millbank.

Of the three founders of the “P.-R.B.” something must be told, for they held, and still hold, an

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important place in the "Pageant of the Painters of Britain." William Holman Hunt (1827-1910) was the most patient painter who ever lived. His ideals were so far away, but he unwearily sought to reach them. "The Office of the Artist," he wrote, in the preface to his "Autobiography," "should be looked upon as a priestly service in the Temple of Nature, where ampler graces are revealed to such as have eyes to see them." His clean drawing, his chaste composition, and his generous colour were all without hypocrisy—who can find fault with them? Hunt had a religious bias projected by "Light of the World," painted in 1854 for Keble College, Oxford—there is a larger replica at St Paul's Cathedral. His passing was pathetic,—for the last eighteen years of his life he laid aside his palette, and men forget him. He had refused all honours, but when King Edward VII. by a Royal Command bestowed upon him the unique distinction of the "Order of Merit," he accepted it. Alas, that not a single picture of William Holman Hunt is to be seen in any of the great London Public Galleries: they are in the provinces and in private collections.

John Everett Millais (1829-1896) was as jubilant a fellow as Hunt was despondent. He was a wholesome, vigorous English gentleman: open and truthful like a summer's day. He once said "a painter should be a handsome man and pure in

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mind"—this he was in person and character. Painters of
the Victorian
Era Millais is well represented in the Public Galleries: the National Gallery, Millbank, has fourteen examples of his work; the National Gallery, Trafalgar Square, has two portraits; the Victoria and Albert Museum has five, and there are two at the London Guildhall. One of the sweetest of his compositions—"A Souvenir of Velasquez" is in the Diploma Gallery of the Royal Academy. He was the youngest student that ever took the silver medal at the Royal Academy Schools—he was but eleven years old. Millais was very faithful to the "P.-R.B." until 1859, and then he developed a manner which has become a glory in British Art. His work pulsates with life, his subjects are delightful, his arrangements most effective, and his colours brilliant. Perhaps "The Vale of Rest," "The Boyhood of Raleigh," and "The North-West Passage," with "Ophelia," are Millais's masterpieces: they exhibit the two phases of his Art—the "romantic" and the "realistic." Millais followed Leighton, his life-long friend, as President of the Royal Academy, but he died within the year. They are buried side by side in St Paul's Cathedral.

Dante Gabriel Rossetti (1828-1882), came of an Italian family but he was born in London. He was a dreamer of dreams. "The Day Dream," at the Victoria and Albert Museum, was a mascot of his Art: whilst "Dante's Dream"—painted in 1871

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—seems to be the full expression of his work. The Victoria and Albert Museum has eight compositions of his, there are three at Millbank, and three portraits in the National Portrait Gallery. Ruskin called Rossetti—"The chief intellectual force in a modern Romantic School of England." His actual work was less remarkable for execution than for suggestiveness. He learnt much from Hunt and Millais, and he looked to Ford Madox Brown as a teacher. His close grip of nature developed a poetic atmosphere, wherein his subjects are treated in contemplative mood, with no discordant notes. His art became lyrical, so that his painting and poetry ran very well in double harness. Rossetti never exhibited in public, and he remained a mystic to the end.

Sir Edward Burne-Jones (1833-1898) was the most distinguished of the followers of Hunt and Millais and Rossetti. The art of the last named especially inspired him, and in particular, a sketch, "Dante celebrating the birthday of Beatrice." Thence has issued one of the most exquisite series of poetic compositions ever brushed by painter: Botticelli seems to be the "Great Master" to whom Burne-Jones stands nearest. Of all the suit "King Cophetua and the Beggar Maid" expresses most elaborately his intricate technique, and there, too, is his tenderest scheme of colour—it was painted in 1884. His female figures are a

PLATE XXIV

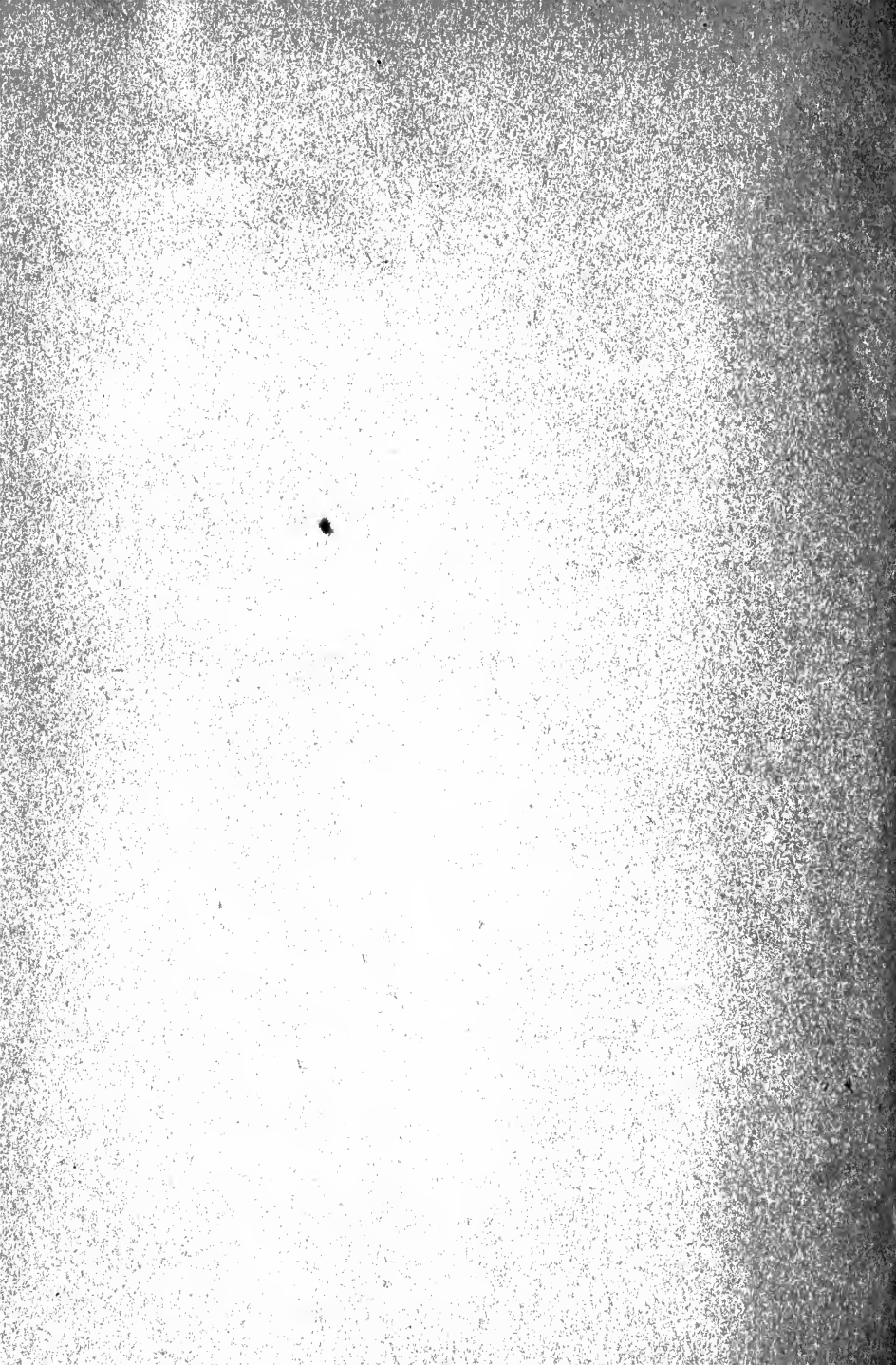
“CARNATION LILY, LILY ROSE”

BY JOHN SINGER SARGENT, R.A.

This delightful picture shows the painter at his best : it is all so simple, so natural, so unmannered—herein is its charm. The floral title is the text of the composition,—such is childish beauty,—and the lighted Chinese lanterns do but add richness to the “carnations” of the girls. One would like to know who the little revellers were. Anyhow this “Garden of Delights” was on Thames-side, where Sargent was wont to dally.

“Carnation Lily, Lily Rose” was painted in 1886, and is now in the National Gallery, Millbank.





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class apart—elfish, eerie, lovesick, with fatuous and hypnotic charm : no British painter has seized so strikingly the weirdness of maiden lore. One wonders who was his “Mona Lisa”? Burne-Jones was created a baronet in 1894. In his category of painters are Charles A. Collins, Arthur Hughes, Matthew J. Lawless, W. L. Windus, J. M. Strudwick, Spenser Stanhope, Fairfax Murray, Walter Crane, Byam Shaw, T. C. Gotch, and Frederick Shields.

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The “P.-R.B.” and the way the Brethren went was the last great movement which illustrated in novel numbers British Art. With all their faults they were sane, and they rejected the extraordinary developments of artists in foreign Schools. A man of rare philosophical wit and retiring temperament, Frederick George Watts (1817-1904), was affected by the enthusiasm of the “Brotherhood,” but he restrained the impulse, and remained apart and alone, although his Art stretches from the vigour of Millais to the fancy of Burne-Jones. His work had two divisions—portraiture and subject-compositions : of the former, thirty are in the National Portrait Gallery, and the National Gallery at Millbank has twenty-six of the latter—including an enormous canvas, “Story from Boccaccio.” Many of these pictures Watts most munificently presented to the nation. Born in London he attended for a time at the Royal Academy

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Schools, and began exhibiting in 1837. His ideas were supernal: he explains this in his own words—"My intention has not been so much to paint pictures that charm the eye, as to suggest great thoughts that will appeal to the imagination and kindle all that is best and noblest in humanity." In his colours he expounds the same dogmas: his series of "Love" and "Life" strikes the highest note of allegory—a witness to unattainability. The same yearning urged his hand to grapple with the art and science of Sculpture—"Physical Energy,"—the Cecil Rhodes Monument on the Matoppo Hills, in Rhodesia, and duplicated in Kensington Gardens, London,—is a supreme expression of his "gospel." Watts declined honours: contact with the world broke the spell of his infatuation—but, like Holman Hunt, he obeyed the Royal Command and accepted the "Order of Merit."

II

Three years after closing of the great Exhibition in Hyde Park, the Royal Academy once more provided its habitués with a sensation. In the place of honour in Gallery III was hung a huge canvas—the work of an entirely unknown British art-student, who had painted it in Rome. It bore the title, "The Cimabue Madonna taken in

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Procession through the Streets of Florence.” Such a magnificent painting had never before adorned those academic walls. Its merits were so obvious and transcendent that the reputation of the British School of Painting was raised at a bound from the miserable trivialities of Shee and his contemporaries to the splendid altitudes of Titian and the Venetians. What Sir Joshua Reynolds had prophesied about the “Grand Style” of British Art had now become a fact, and its creation was the work of the man who followed him as President of the Royal Academy with the most éclat—that man was Frederick Leighton. He had indeed brought to pass what Cornelius, the famous German Master, had once said to him: “You may, if you will, do something significant for England”—“The Cimabue Madonna” was that significant thing. The Prince Consort saw the picture at the Royal view, and immediately purchased it for the Queen—it hangs now in Buckingham Palace. It realized his dream of what the Art of Britain would stretch out to in the future: it was, so to speak, the “Excelsior Banner” of the “Pageant of the Painters of Britain”—the frontispiece of the Victorian Gallery of British Painting. Leighton’s composition was that of a chemist, an historian, a poet, and a painter combined. Critics have called his “carnations” waxy and his colours crude—so were those of the Venetians when first

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painted. Time—the greatest of all painters—adjusts all such discrepancies. Frederick Leighton was born at Scarborough, December 3rd 1830. Until he was twenty-five years old he studied entirely abroad. He is very sparingly represented in Public Galleries. Trafalgar Square has nothing of his, and Millbank only two canvases, “The Bath of Psyche,”—the most beautiful nude in British Art—and “When the Sea gives up the Dead.” The latter was painted as part of the scheme for the decoration of the dome of St Paul’s Cathedral which was never realized. At the Royal Exchange is a fresco—“Phœnician Merchants bartering with Ancient Britons,”—the first of the series of scenes of British History which decorates the covered courtyard of that famous building. At the Victoria and Albert Museum two lunettes in fresco,—“The Arts applied to Peace” and “The Arts applied to War,” delightfully express Leighton’s Græco-Roman range. His work is to be seen in private collections: that of the late Mr M’Culloch contained a notable masterpiece, a huge composition—“The Daphnephoria”—the Greek antithesis to the Italian “Cimabue Madonna,”—and several other grand compositions.

Leighton was a sculptor. “Athlete Struggling with a Python” and “Athlete aroused from Sleep”—both at Millbank—rank near the work of Giovanni da Bologna. Leighton was as well

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an orator, a linguist, and a courtier: it was of him Robert Browning wrote:—"An Artist whose Religion is his Art." Leighton might, had he been so minded, have founded a School of Painters: notwithstanding, he leads under the "Grand Style" banner in "the Pageant of the Painters of Britain" a great array of painters of the beautiful—Sir Lawrence Alma-Tadema (1836-1911), Valentine Cameron Prinsep (1833-1904), Albert Moore (1841-1893), Frank Dicksee, Sir Edward John Poynter, P.R.A., Sir William H. Richmond, Herbert J. Draper, C. E. Perugini, F. L. Godward, Ernest Normand, and his wife, "Henrietta Rae"—to name a few of the more eminent.

The painters of the "Grand Style" hold out fraternal hands to decorative-painters all, and in particular, to those who paint in fresco—a small body in sooth, for art-lovers in Britain at no time greatly affect the painting of walls and ceilings. The new Houses of Parliament, however, gave space and scope for the display of painters' genius in depicting scenes from British history. Five artists of note have left there witness to their skill—Daniel Maclise (1806-1870)—his "The Play Scene from Hamlet" is at Millbank; William Dyce (1806-1864), Charles W. Cope (1811-1890)—he is represented at the Victoria and Albert Museum; Edward Armitage (1817-1896)—his "Remorse of Judas" is at Millbank; and John C.

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These men, and their fellows in historical painting, have done splendid work by way of illustration of the “Pageant of the Painters of Britain.” Such are George Cattermole (1800–1868)—a talented draughtsman, illustrator, and painter of mediæval Britain; Edward Matthew Ward (1816–1879)—historian in paint of the Stuart Period, his “The South-Sea Bubble” is a *tour de force* in emotional expression—it is at Millbank; William Powell Frith (1819–1911)—renowned for his “Derby Day,” at Millbank—a master of the humour of crowds; Sir John Gilbert (1817–1897)—fully represented at the London Guild Hall; Frederick Goodall (1822–1904)—with his characteristic work—“Village Holiday in the Olden Time,” at Millbank, a charming expression of rustic merriment; Andrew C. Gow,—his “Cromwell at Dunbar” is a fine composition—it is at Millbank; and John William Waterhouse, with four fine canvases at Millbank, including “The Lady of Shalott.”

III

The two Jubilee Celebrations of Queen Victoria—1887 and 1897—were not only spectacular scenes of heartfelt homage to a beloved Sovereign, but were imposing way-marks in the triumphant march

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of the "Pageant of the Painters of Britain." ^{Painters of the Victorian Era} British artists and craftsmen kept on toiling enthusiastically and acceptably all through the Queen's reign. The Great Exhibition was followed by many more, in a splendid series ; one of the most remarkable was the "Art Treasures Exhibition," in Manchester, in 1857. This magnificent display opened the eyes and hearts of the working people of the United Kingdom to the fascination of the Fine Arts, and their homes and pursuits thenceforward began to be more attractive and artistic. The love of art impregnated the whole nation, and when Manchester once more took the lead and installed, in 1887, the "Jubilee Exhibition of the Fine Arts," an ardent generation of artists and art-lovers of all classes was born. That Exhibition contained more than one thousand paintings, five hundred drawings, besides works of Art of every kind, and all by British Artists. These objects were selected for the purpose of completely showing the vast progress of Art in Great Britain during the good Queen's reign. From all parts of the United Kingdom came operatives, as well as leisured folk, in thousands, to grasp the hands of artists and to revel in their Art.

The immediate outcome of this delirium was the foundation of numbers of Schools of Art and Art-Scholarships—a vindication, if any were really

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needed, of the fact that Britain is the "Home of the Fine Arts," and that the British are an art-loving people. Glasgow in the north, and Newlyn in the south, became universities of artistic erudition and output. Robert Noll Lauder, John Pettie, and Sir William Quiller Orchardson—leaders among Scottish painters—were followed by John Milne Donald, Colin Hunter, William McTaggart, Sir John Guthrie, P.R.S.A., John Lavery, and others—all of them, more or less, affected by the Romantic feeling, and divided in attention between portraiture and subject-composition. Few of the works of these men are in London, but many may be seen in the Scottish Galleries. At Newlyn, Stanhope A. Forbes, and Elizabeth, his wife, were the leaders of a painting community, which has numbered among many others Frank Bramley—his "A Hopeless Dawn"—is the most pathetic picture at Millbank—Norman Garstin, and John Da Costa. Among painters of humour and pathos who are represented at our public Galleries, three at least claim notice—Sir Luke Fildes, Marcus Stone, and F. D. Millet. Of the first, "The Doctor," at Millbank, and "A Village Wedding," exhibit Fildes's facility in frown and smile. "Between Two Fires," also at Millbank, is one of the amusing representations of fretting humour in British Art: everybody deplores the tragedy of the "Titanic" of which Millet was a

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victim. "Il y en a toujours un autre" is a charming conceit—one of Stone's best compositions. Painters of
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Of landscape and marine painters—with and without figures—there are legions in the moving Panorama of the "Pageant of the Painters of Britain." Foremost stand George H. Mason, James Clark Hook, Henry Moore, C. Napier Hemy, W. L. Wyllie, Thomas Somerscales, the two Farquharsons—David and Joseph—Frederick Walker, Benjamin W. Leader, Peter Graham, Cecil G. Lawson, Alfred East, Henry H. La Thangue, Matthew R. Corbet, Sir E. A. Waterlow, G. Vicat Cole, John MacWhirter—to name those best known. Painters of the same kidney, but especially happy in their love of animals, were Sir Edwin Landseer (1802–1873)—the most popular painter of the early Victorian era; Thomas Sidney Cooper (1803–1902)—great at cattle; John Frederick Herring (1793–1861)—horses; with younger artists—Lucy Kemp-Welch, John M'Allen Swan, Briton Riviere, H. W. Banks Davis, holding by the hand Charles W. Furse (1888–1904)—a gifted painter of portraits, animals, and landscape; alas, he was struck down in his prime.

Of portrait painters of the Victorian Era, Henry T. Wells (1828–1903), Frank Holl (1845–1888), Walter W. Oules, Sir H. Herkomer, and William Orpen stand for strength of characterization and

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executive ability. Sir George Hayter, R.A. (1792-1871) painted "Queen Victoria on the Throne of the House of Lords," but Thomas Sully's portrait of her Majesty, in Robes of State, in the Wallace Collection, is a charming study of Queenly-girlish modesty. The list of men who painted Queen Victoria during her record reign would fill a volume.

IV

The Star of Victoria set in a cloudy winter sky, streaked with vermillion and gold: her funeral Pageant by sea was a painter's inspiration and a nation's dream. Edward VII. came into a glorious heritage—he had been *de facto* King for many a year—and he, and his beautiful Queen, Alexandra, were generous patrons of the Arts and Crafts. Painters still went on Painting, as they ever will do, come king—go king; and their work took on rich tones of excellence. A keener admiration for the unspoiled face of Nature, with means of easy access to her beauty-spots, and a dissipation of many of the old conventions of the palette, were common grounds upon which painters and public met in harmony. To enumerate the painters, painting during the, all too short, reign of Edward VII. would be a serious business: the most remarkable of them was one who linked the glories

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of the sun of Turner to the afterglow of British Painters of
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Art.

James Albert McNeill Whistler was born at Lowell, Massachusetts, in 1834. He studied at the Military Academy at West Point, and at Gleyre's studio in Paris: in 1859 he settled in London. Nothing is more difficult than to place Whistler and his Art. The butterfly was his badge: his Art was like that, and he was like that too himself—an "impressionist?"—yes—a master of that cult, looking for inspiration in the air, and for method in his painting mixture. He once said to Leighton—"no one takes me seriously." Alas, that so few of his "Impressions" are in public Galleries. At the Victoria and Albert Museum are some of his etchings: of his oil paintings there is one at Millbank—"Old Battersea Bridge," by no means a satisfactory example of Whistler-craft. He was a draughtsman, a painter in oils, a water-colourist, a portraitist, a pastellist, and a decorative artist. His work, in every media, appears to be thistledown-dusted with prismatic colours. The Royal Academy was no fit arena for his genius. He died in 1903: his fame has still to blaze forth.

The gossamer veil of Whistler was assumed by John Singer Sargent—born 1856, at Florence, of parents from the United States. He studied under Carolus Duran, and then went to pay his homage at the shrine of Velasquez, in Madrid.

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He settled in England in 1853, and began to paint the world he lived in and the people all about him, without convention or romance. Still he is not photographic, for his manner is animated—we can almost see his models breathe. Love of the picturesque and admiration of distinguished figures provided him with something like limits to his palette—such are expressed in the delightful ideal of childhood—"Carnation, Lily, Lily, Rose" and "Ellen Terry as Lady Macbeth"—more than a touch of tragedy: these compositions are at Millbank. • John P. Gulich, Arthur Hacker, James J. Shannon, and Henry S. Tuke seem to have gathered up some threads of the Turner-Whistler loom. What the art of Whistler and Sargent may do for British painters of to-day, as well as for painters of the future, no one can predicate; but this we can affirm, that such painting and such painters preserve the "Pageant of the Painters of Britain" from the blots and smudges of "Post-impressionists," "Futurists," and "Cubists."

A glorious acclamation of the fame of British Art was witnessed at the International Exhibition at Rome 1911. The British section, better housed than that of any other nation, contained more excellent pictures than those exhibited by any other National School. British artists, especially of portraiture and landscape, carried off most of the honours, and foreign artists combined to lay

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the laurels of championship on the brows of the British competitors. For choice of grateful subjects; in composition, draughtsmanship, and colouring; and the finish of high technique, vulgarity and gaud found no place. Painters of
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The reign of his Majesty King George V. is too young for notice in this work. The traditions of the "Golden Age of British Painting" and the eye-witness of present excellence are priceless inheritances for artists, art-lovers, and all the people of the vast empire of Britain. A great Commander once said "a Marshal's baton is in the knapsack of every soldier," so the painting student of to-day has, in his painting outfit, the laurel-wreath of a Great Master!

The "Pageant of the Painters of Britain" rolls on and on for an eternity—each scene exceeding in beauty the one just gone before. "The Painters of Westminster," the "Masters of the Tudor Rule," the "Court Painters of the Stuarts," the Great Masters of the Golden Age, and the "Painters of the Victorian Era," have all, in imperishable colours, extolled and extended the painting fame of the dear, dear Land we love. "Britannia's Realm" is girt about with prismatic illuminations, and her sons and daughters revel in her Art.

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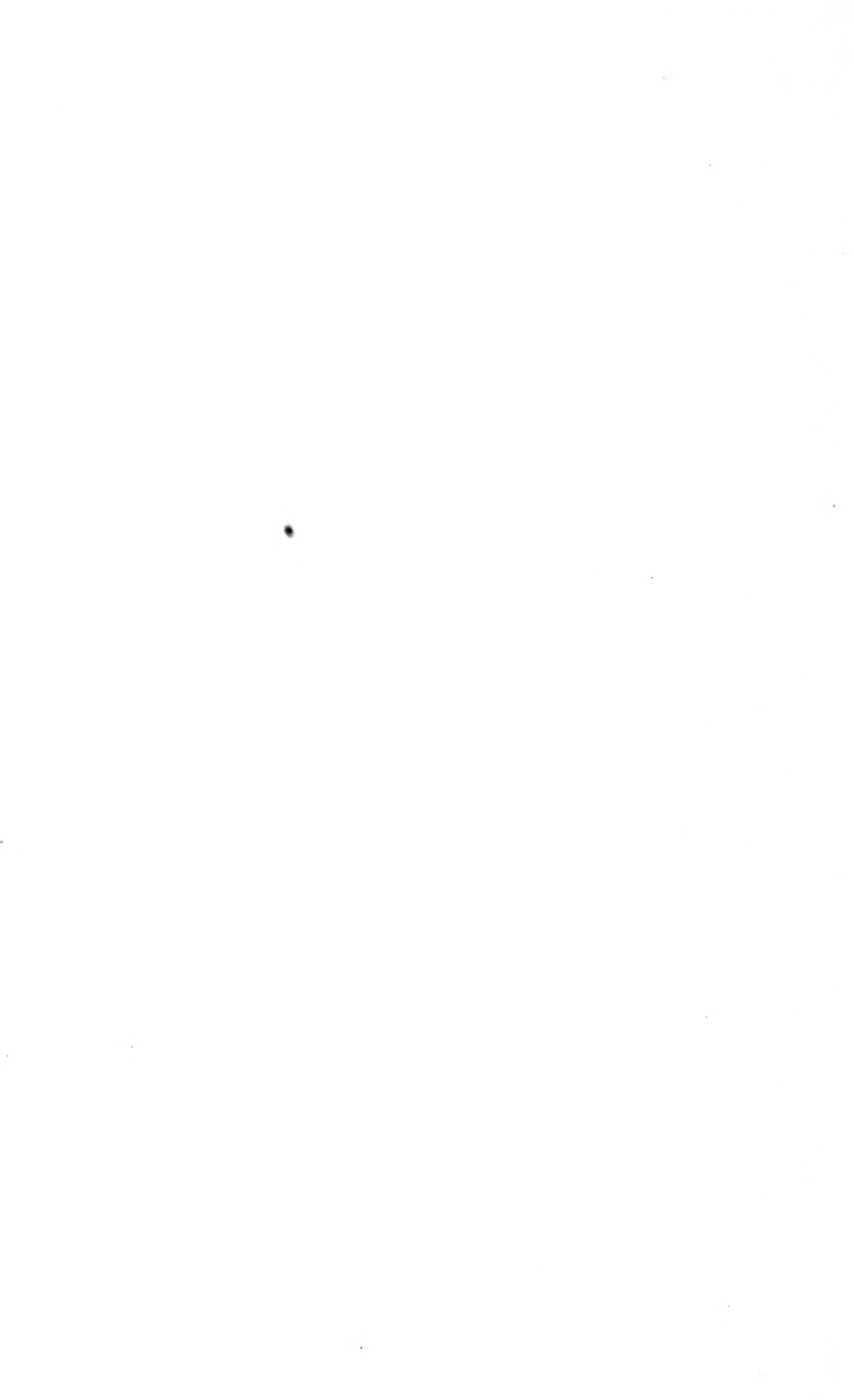
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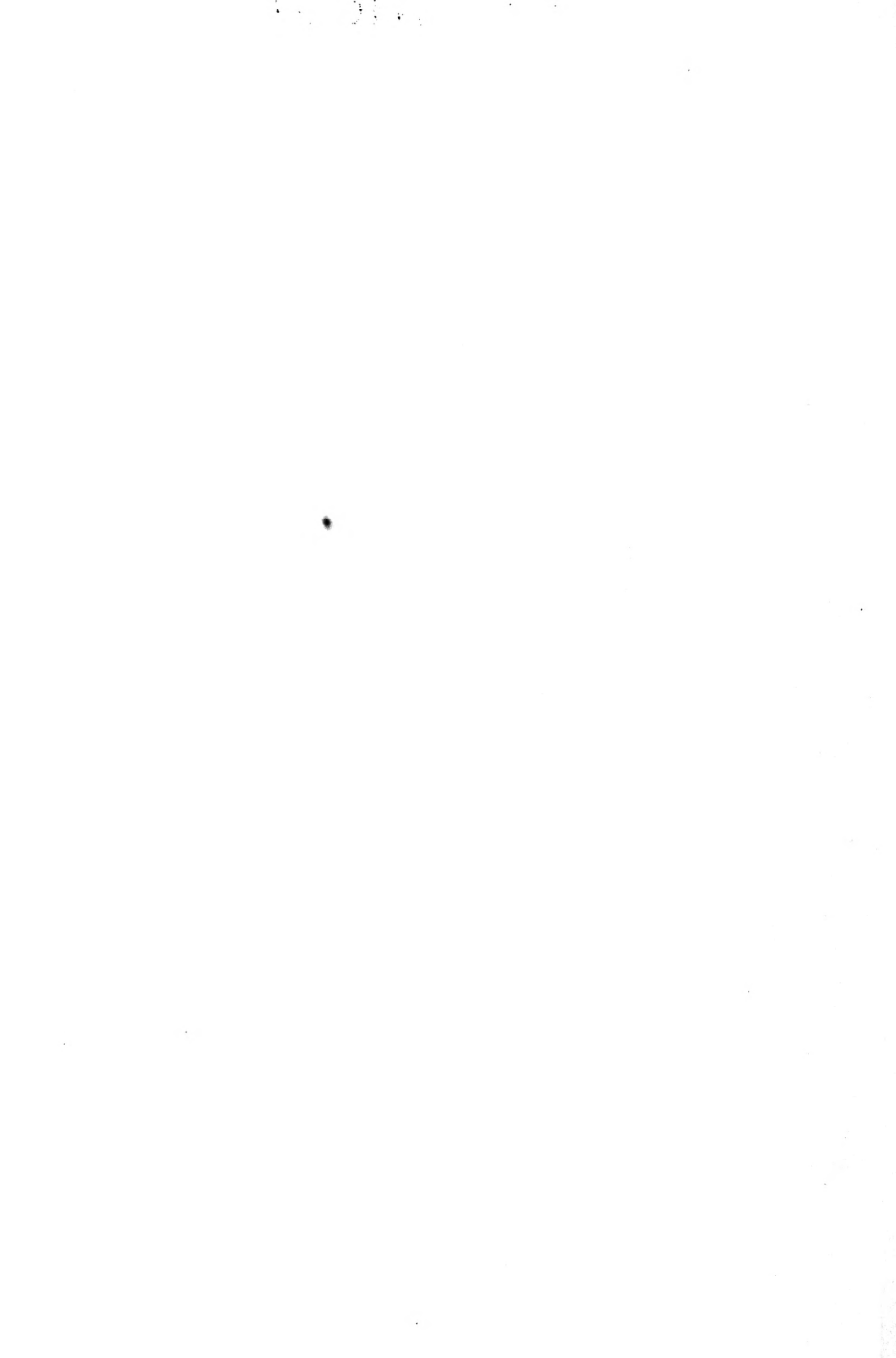
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